F. Jan. 27th July 79

# THE SIEGE of BELGRADE,

an

## Opera

in Three Acts,

Performed at the

## Theatre Royal Drury Lane.

the Music

Principally Composed

By STEPHEN STORACE.

Price 10 6.

Entered at Stationers Hall

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at his

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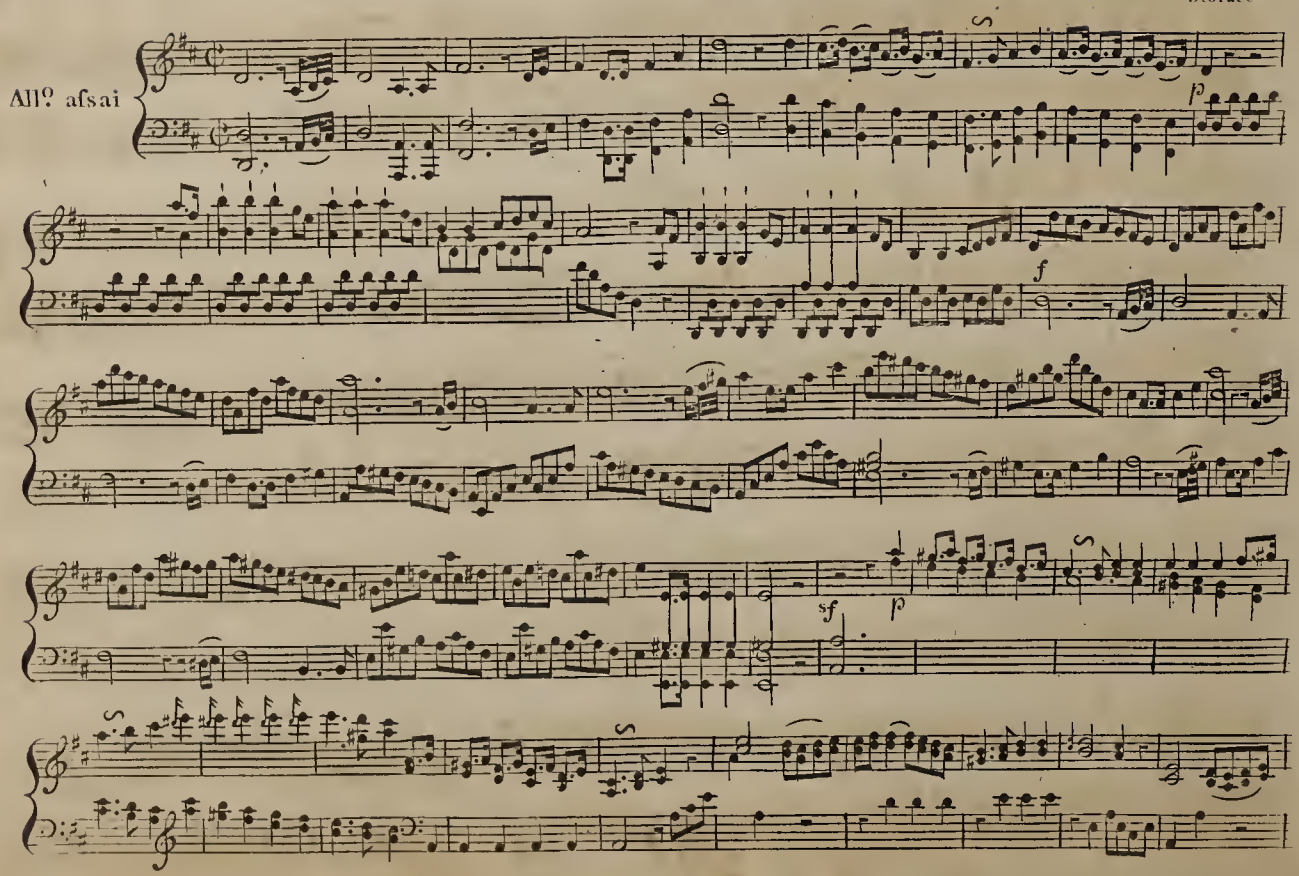
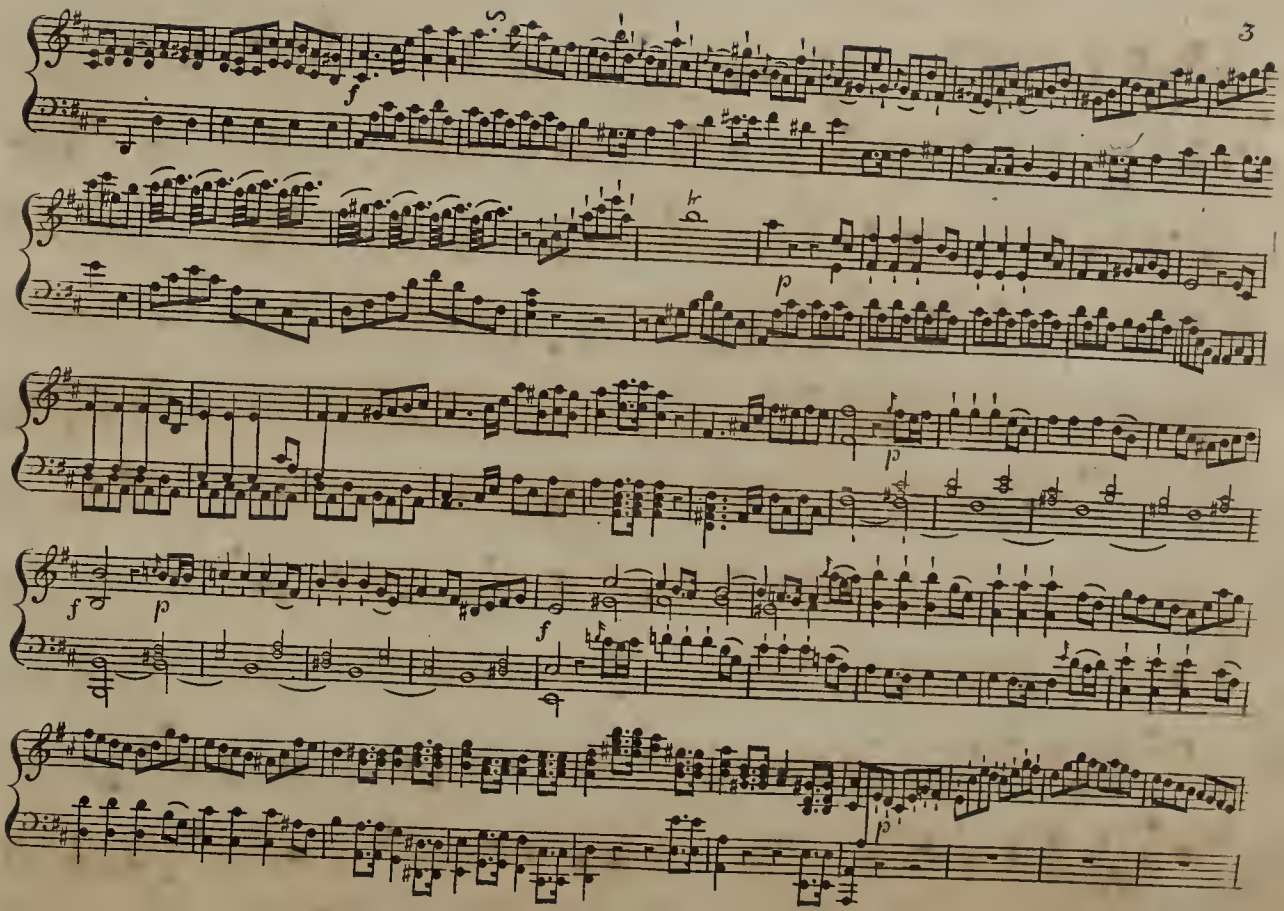
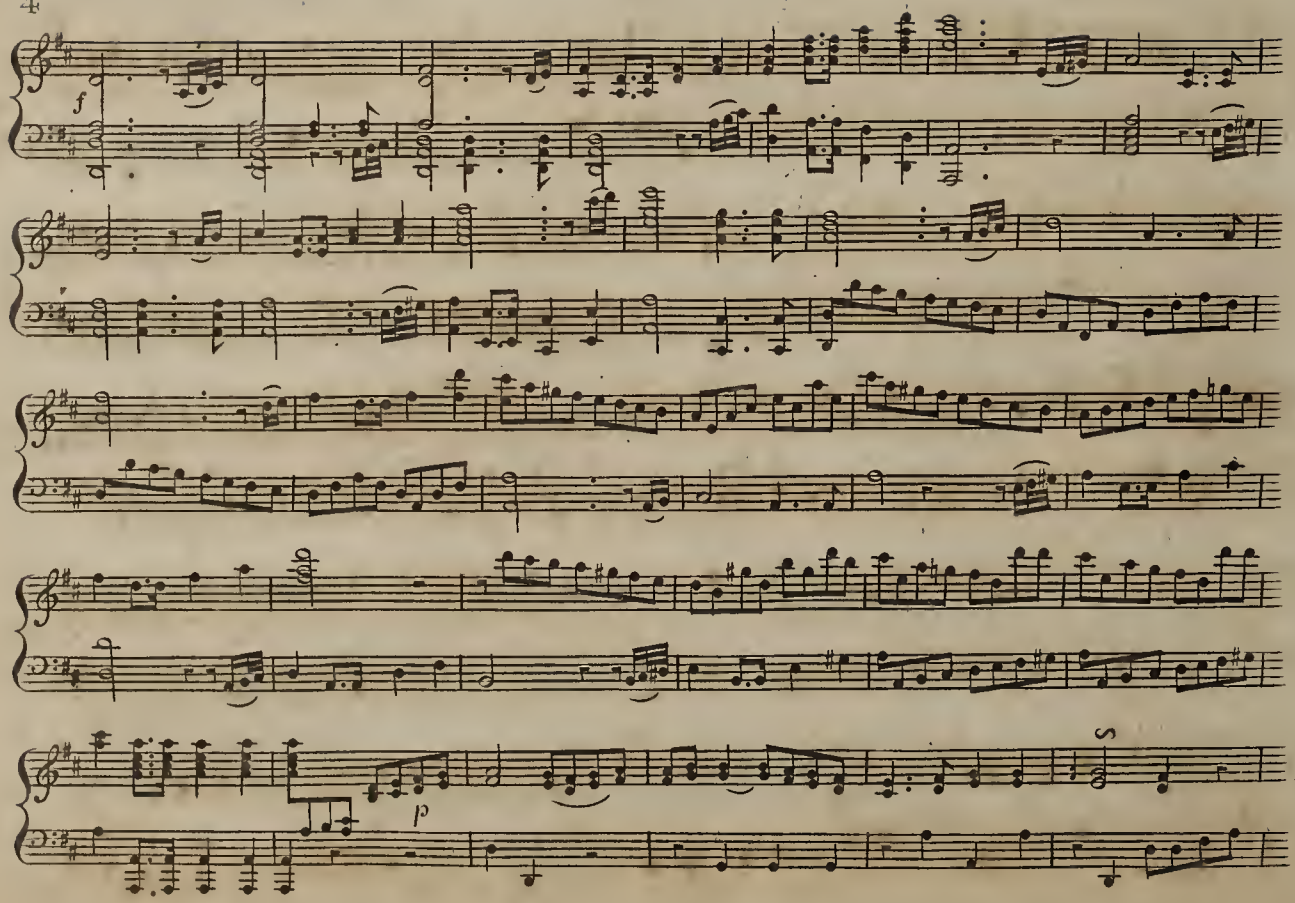
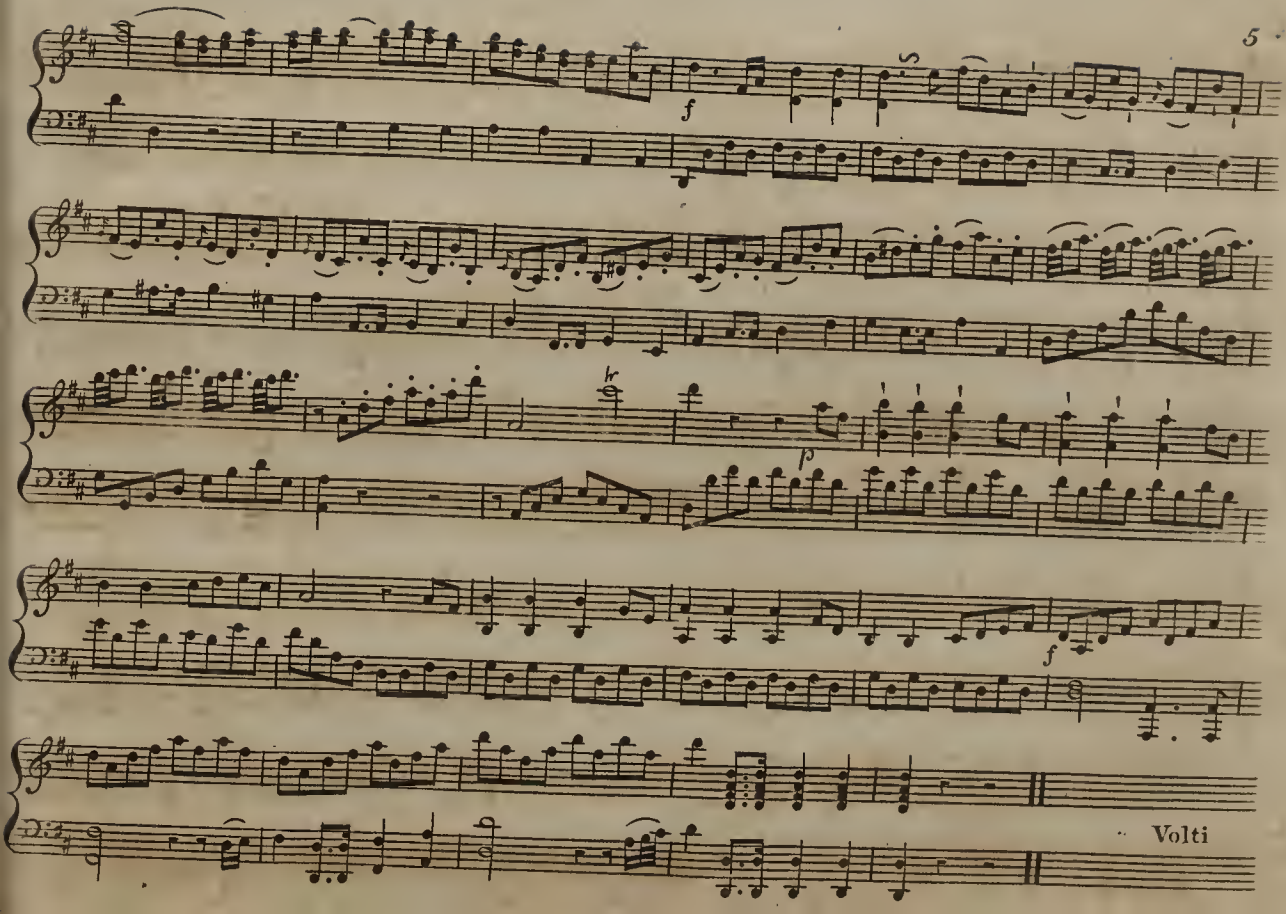
# OVERTURE to the SIEGE OF BELGRADE

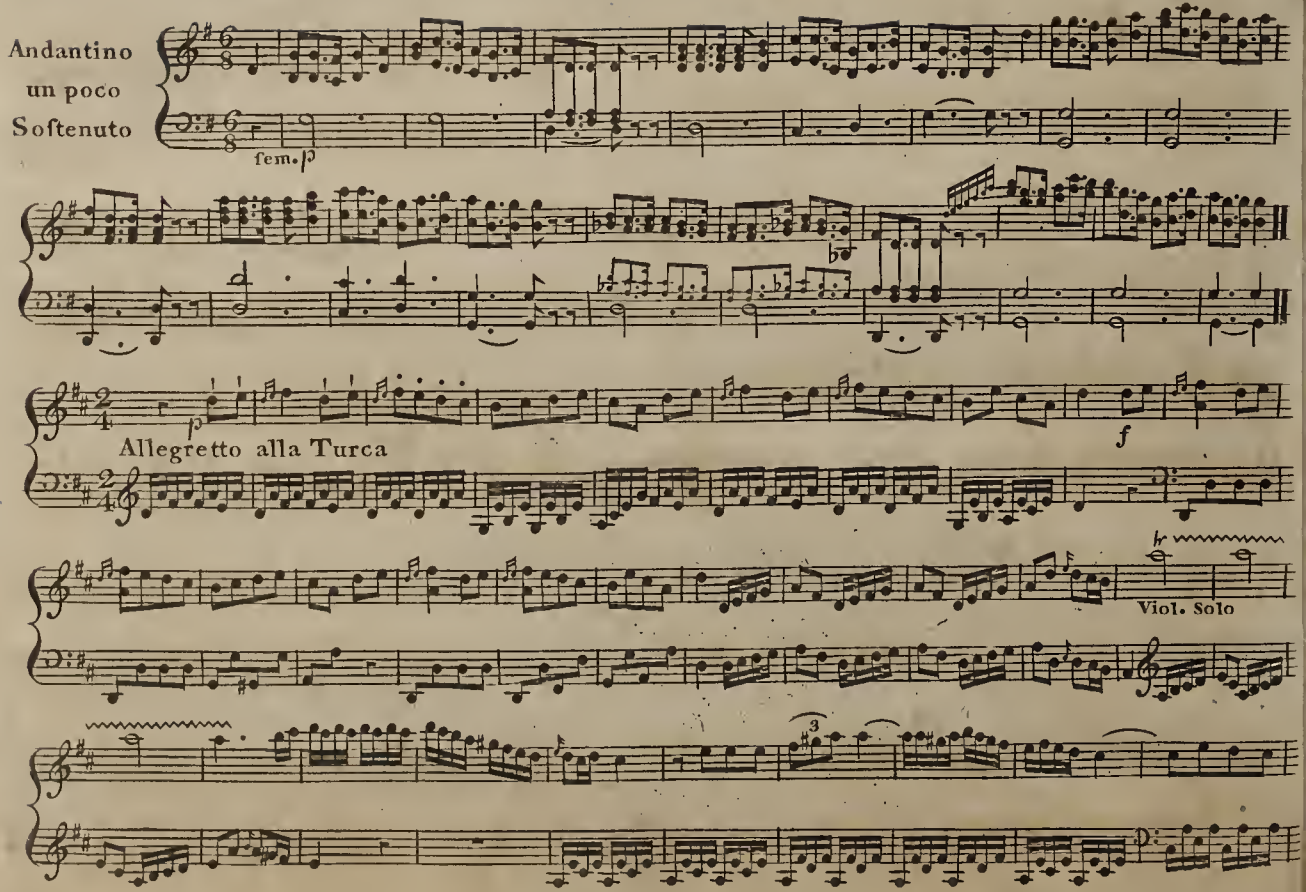
Storace

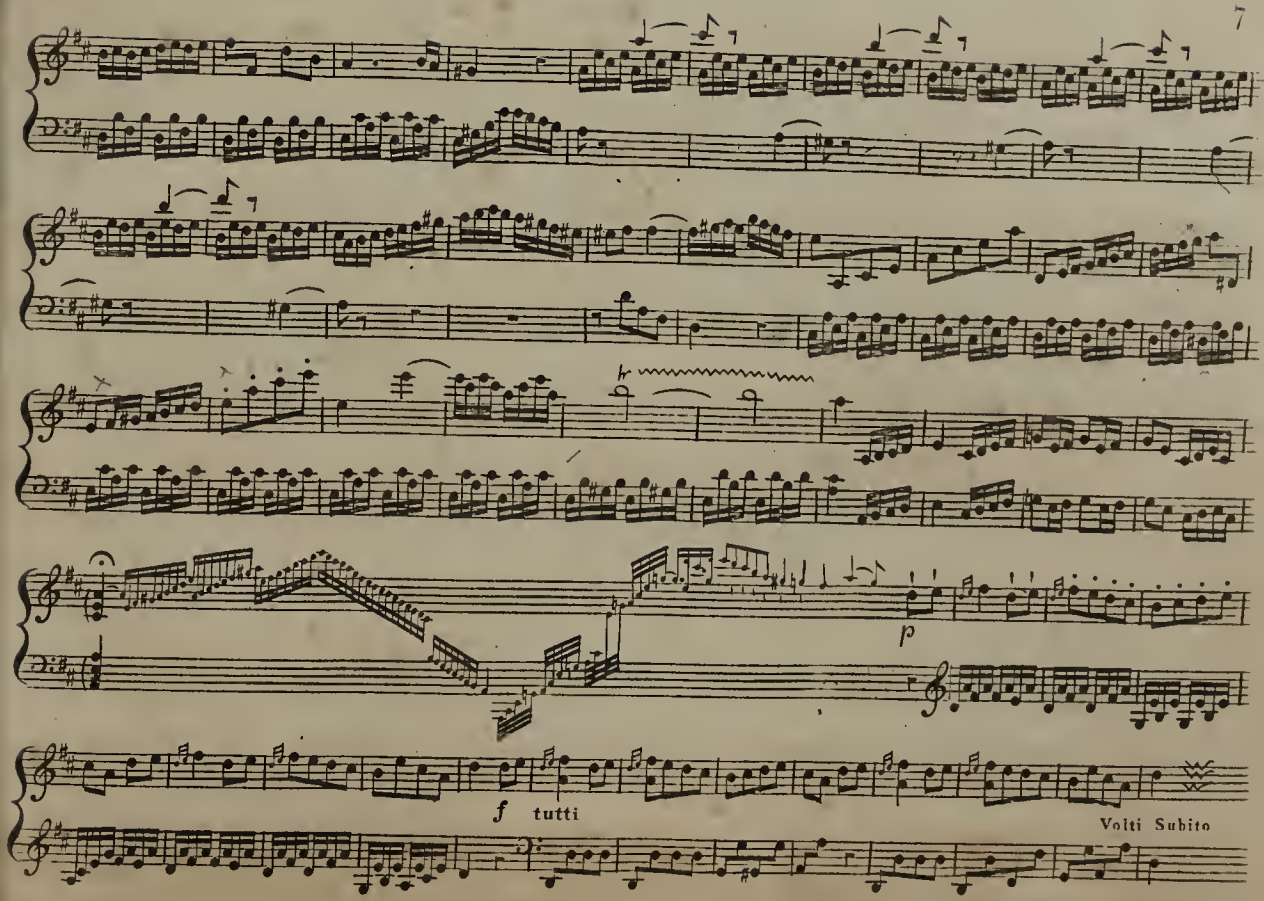



f
p
p
f p
f
p

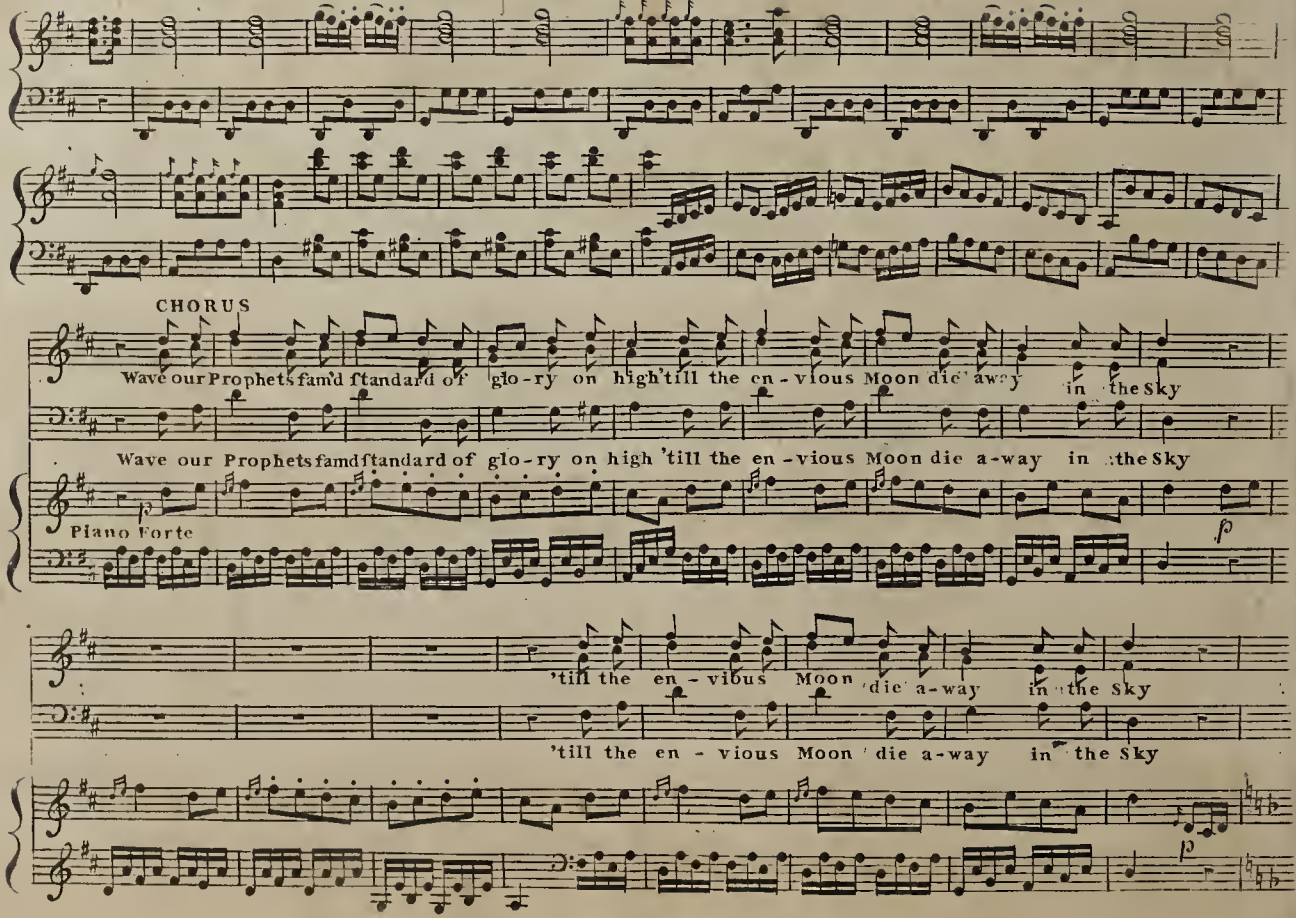

f
p


f
S
hr
p
f
Volti


Andantino
un poco
Softenuto
fem.
p
Allegretto alla Turca
f
Viol. Solo
3


p
f tutti
Volti Subito

The Curtain rifes


CHORUS
Wave our Prophets famd ftandard of glo-ry on high 'till the en-vious Moon die away in the Sky
Wave our Prophets famd ftandard of glo-ry on high 'till the en-vious Moon die a-way in the Sky
Piano Forte
'till the en-vious Moon die a-way in the Sky
'till the en-vious Moon die a-way in the Sky

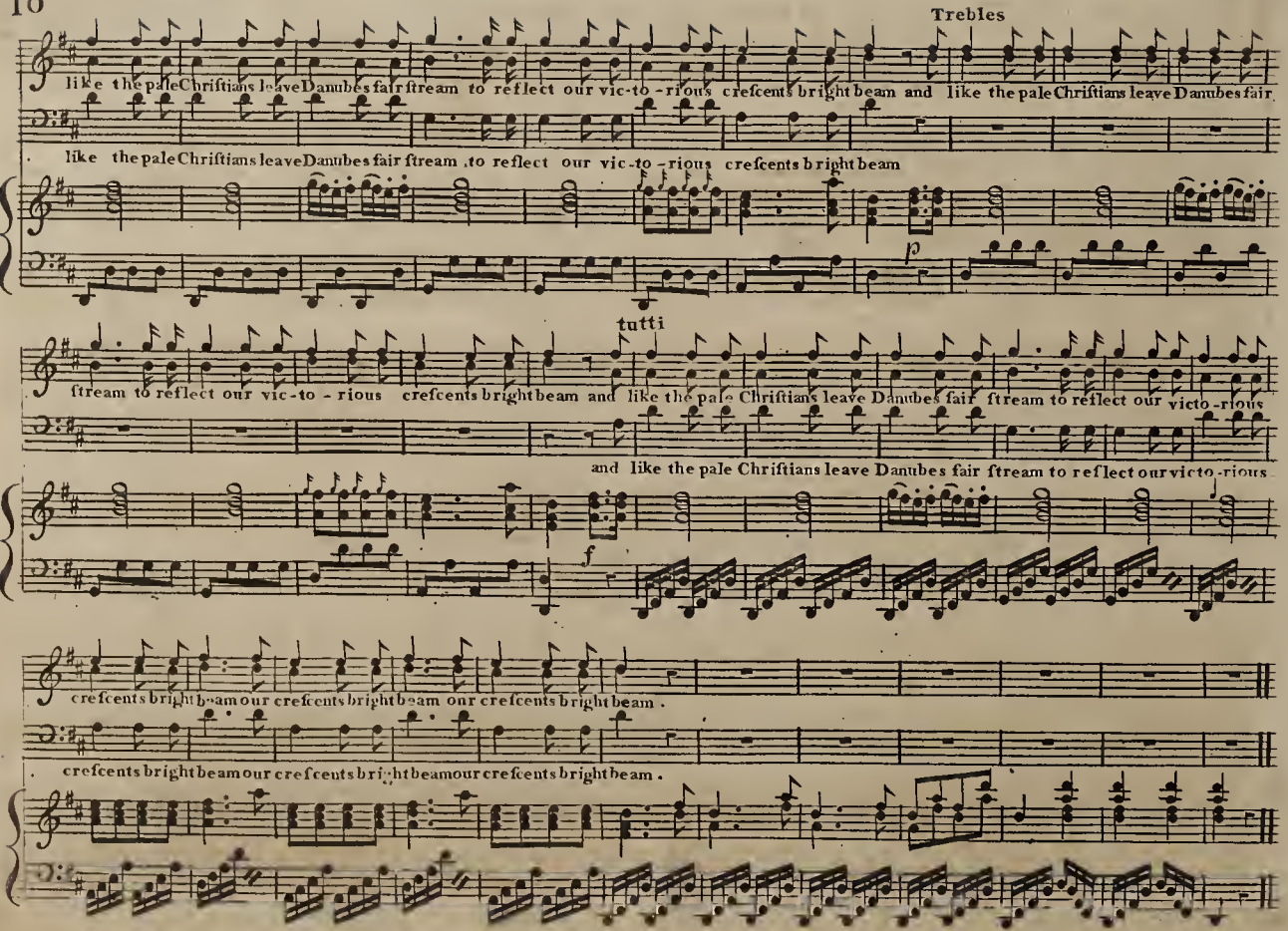
Dance of Turkish Soldiers

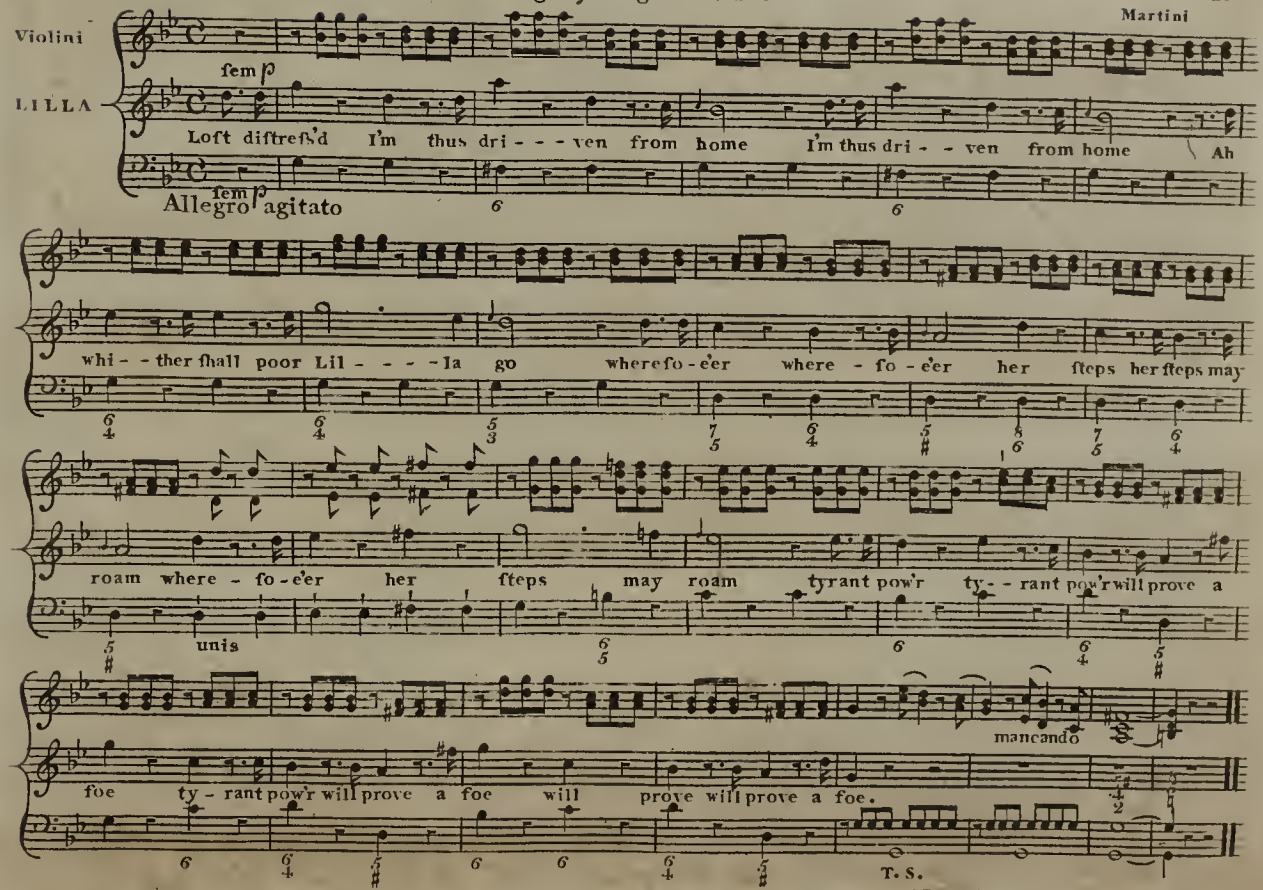
Dance of Turkish Women

Wave our Prophets fam'd standard of glo - ry on high till the en - vious Moon die a-way in the Sky and

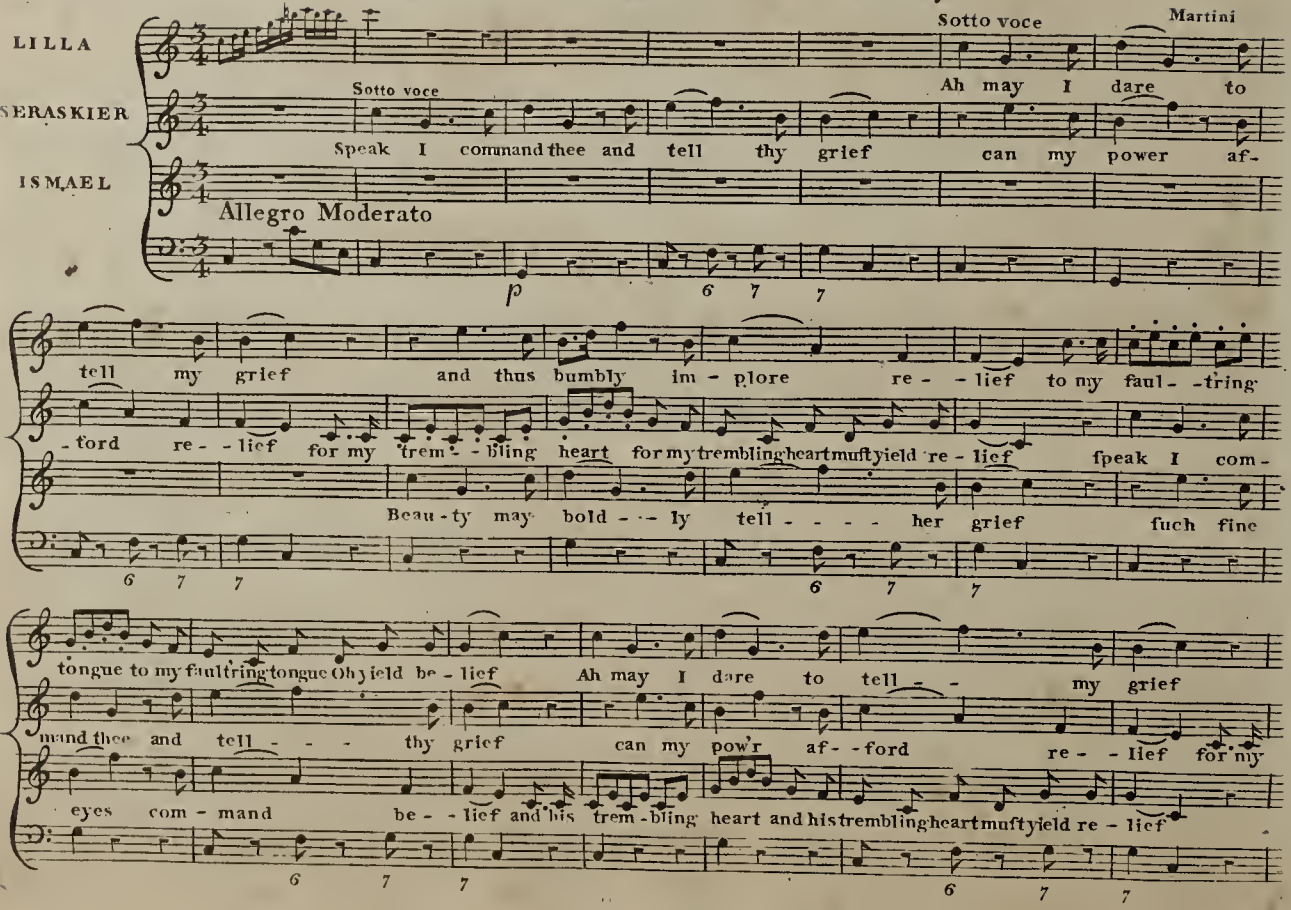
Wave our Prophets fam'd standard of glo - ry on high till the en - vious Moon die a-way in the Sky and

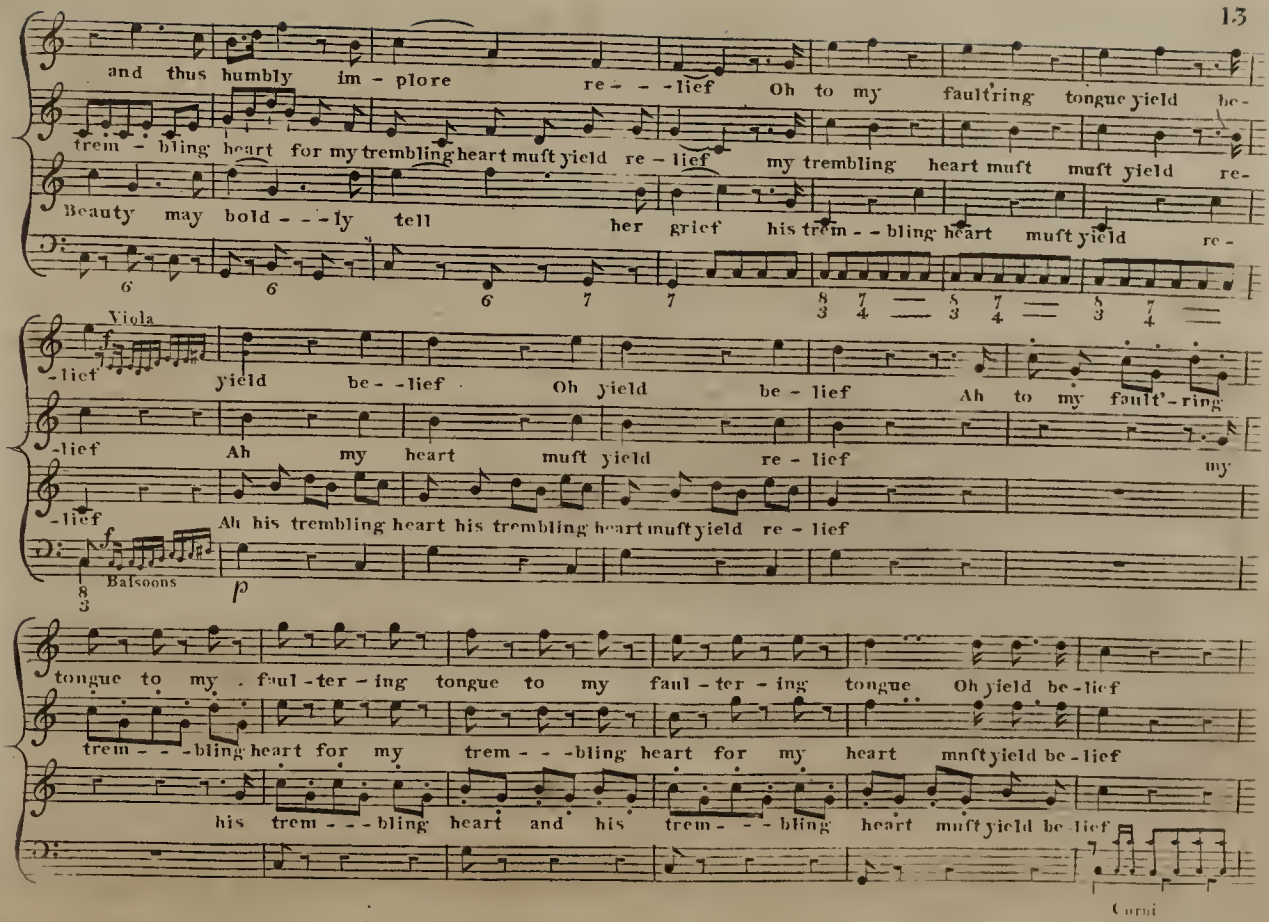
For

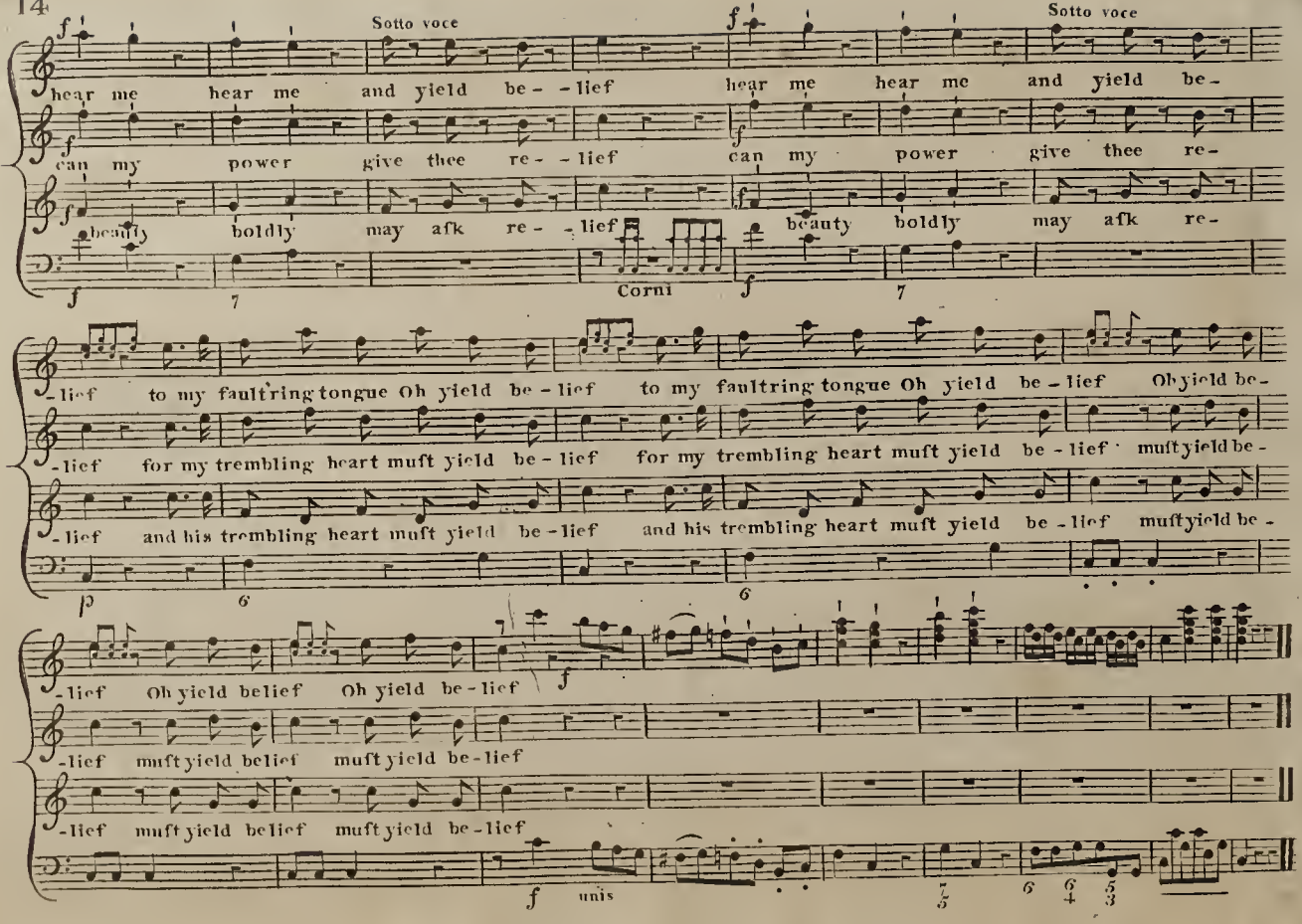

Trebles
like the pale Chriſtians leave Danubes fair ſtream to reflect our vic-to-rious creſcents bright beam and like the pale Chriſtians leave Danubes fair
like the pale Chriſtians leave Danubes fair ſtream to reflect our vic-to-rious creſcents bright beam
p
tutti
ſtream to reflect our vic-to-rious creſcents bright beam and like the pale Chriſtians leave Danubes fair ſtream to reflect our victo-rious
and like the pale Chriſtians leave Danubes fair ſtream to reflect our victo-rious
f
creſcents bright beam our creſcents bright beam our creſcents bright beam.
creſcents bright beam our creſcents bright beam our creſcents bright beam.

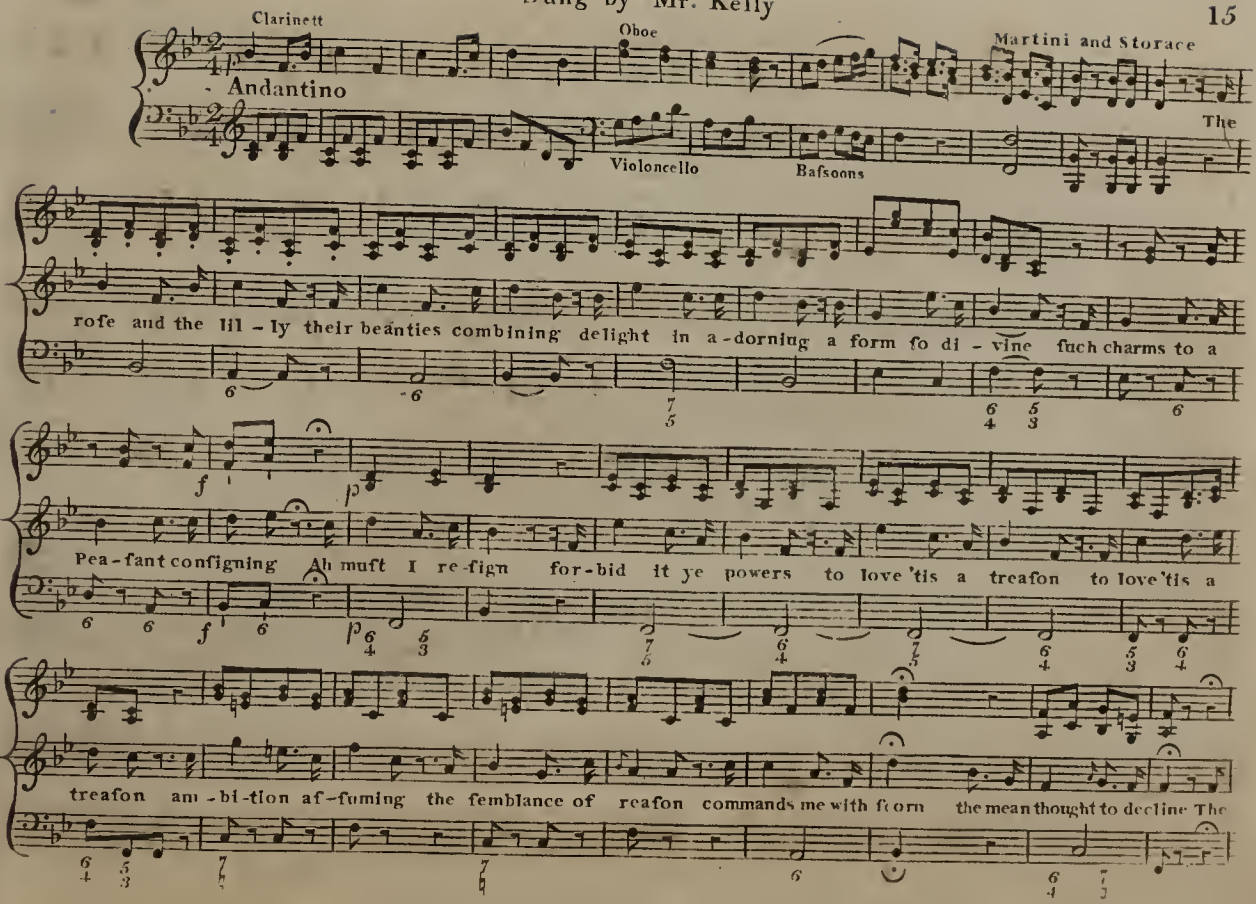

Martini
Violini
LILLA
fem p
Loft diftreſs'd I'm thus dri - - - ven from home I'm thus dri - - ven from home Ah
fem p
Allegro agitato
whi - - ther ſhall poor Lil - - - - la go wherefo-e'er where - fo - e'er her ſteps her ſteps may
roam where - fo - e'er her ſteps may roam tyrant pow'r ty - - rant pow'r will prove a
unis
mancando
foe ty - rant pow'r will prove a foe will prove will prove a foe.
T. S.

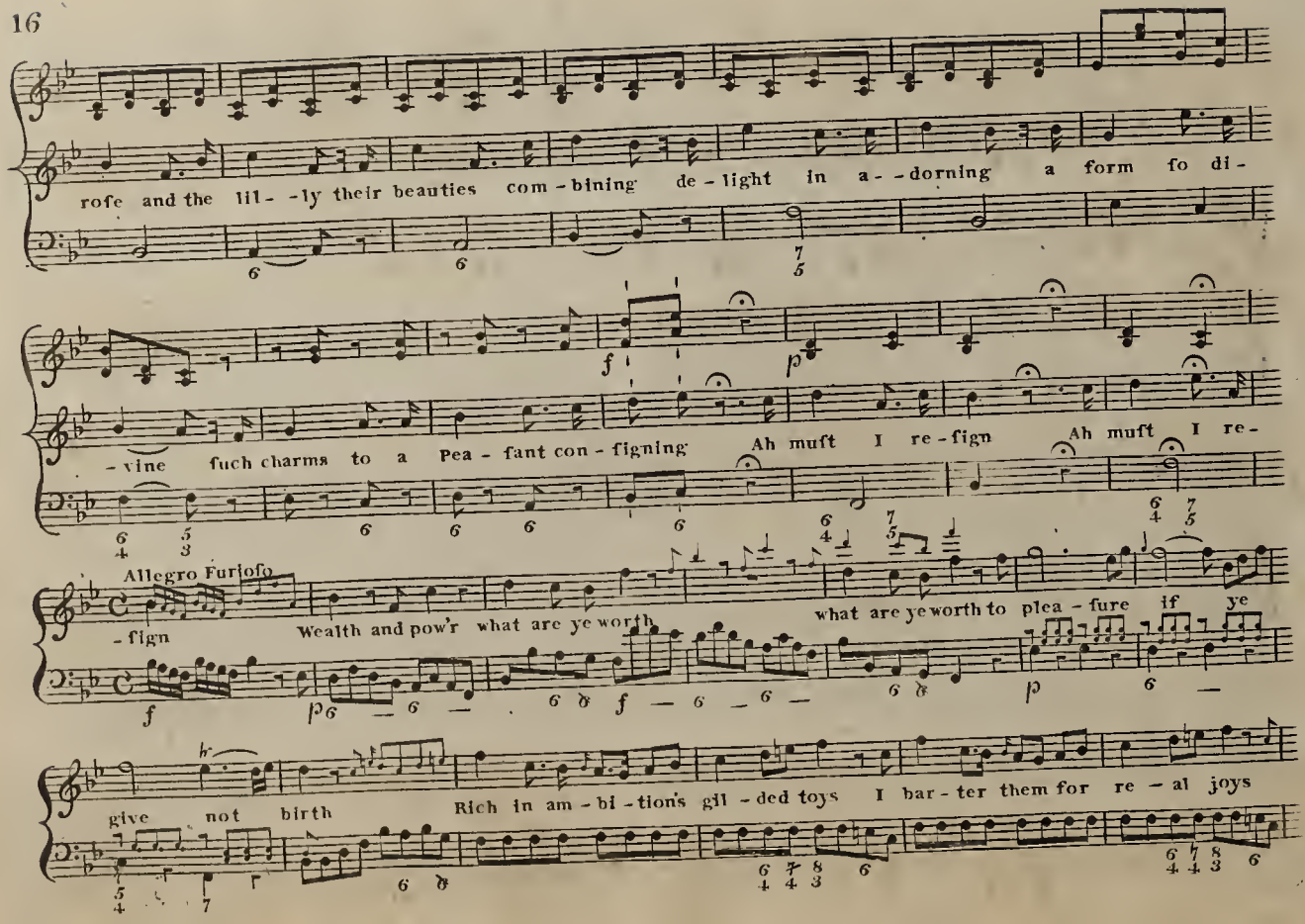
Sung by Sig.ra Storace Mr. Fox & Mr. Kelly.

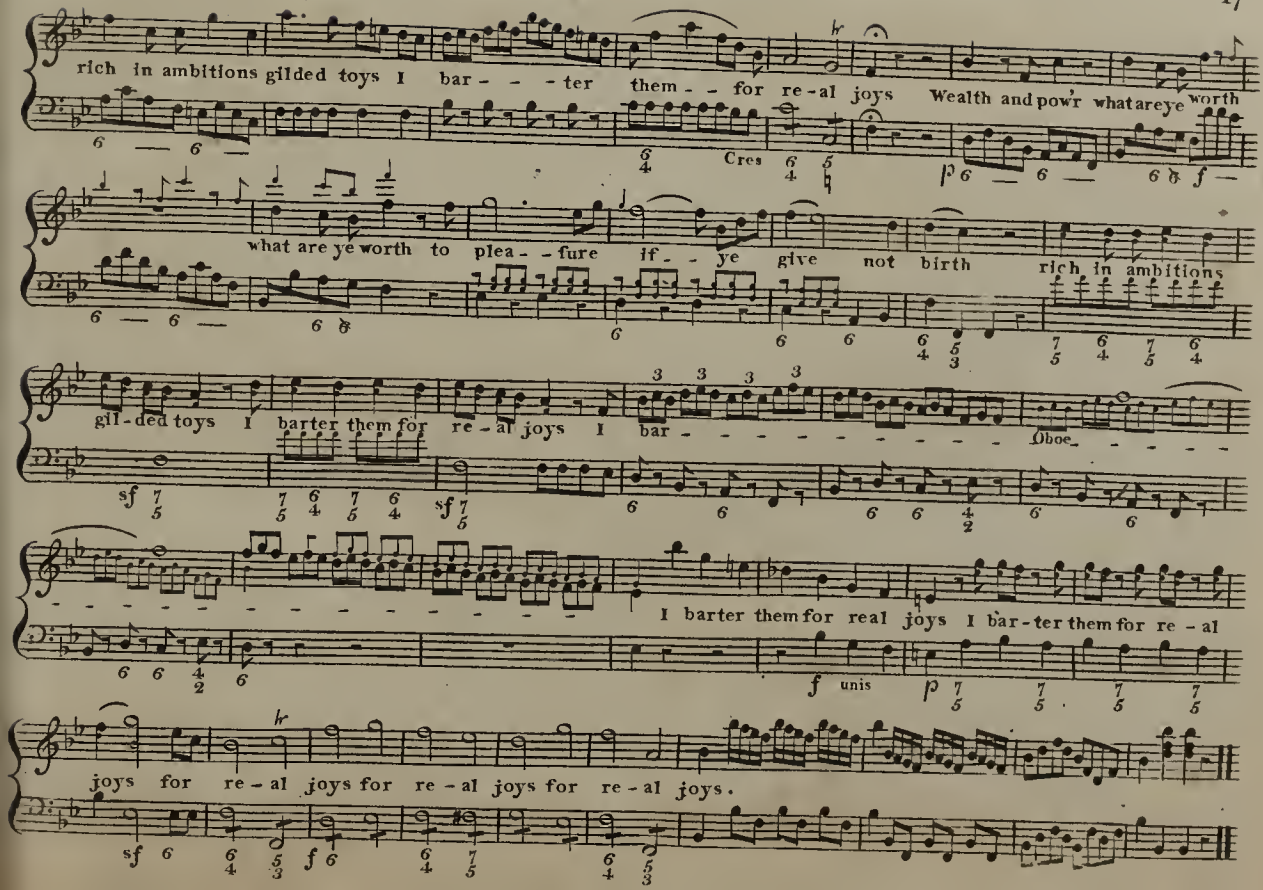

LILLA
SERASKIER
ISMAEL
Sotto voce
Martini
Ah may I dare to
Sotto voce
Speak I command thee and tell thy grief can my power af-
Allegro Moderato
p
6 7 7
tell my grief and thus humbly im - plore re - - lief to my faul - -tring
-tord re - - lief for my trem - - bling heart for my trembling heart muft yield re - lief fpeak I com-
Beau-ty may bold - - ly tell - - - - her grief fuch fine
6 7 7
6 7 7
tongue to my faultring tongue Oh yield be - lief Ah may I dare to tell - - my grief
mand thee and tell - - - thy grief can my pow'r af - - ford re - - lief for my
eyes com - mand be - - lief and his trem-bling heart and his trembling heart muft yield re - lief
6 7 7
6 7 7


and thus humbly im - plore re - - - lief Oh to my fault'ring tongue yield be-
trem - bling heart for my trembling heart muft yield re - lief my trembling heart muft muft yield re-
Beauty may bold - - - ly tell her grief his trem - - bling heart muft yield re -
Viola
-lief yield be - - lief Oh yield be - lief Ah to my fault'-ring
-lief Ah my heart muft yield re - lief my
-lief Ah his trembling heart his trembling heart muft yield re - lief
Balsoons
tongue to my . faul - ter - ing tongue to my faul - ter - ing tongue Oh yield be - lief
trem - - - bling heart for my trem - - - bling heart for my heart muft yield be - lief
his trem - - - bling heart and his trem - - - bling heart muft yield be lief
Corni


Sotto voce
hear me hear me and yield be - - lief
can my power give thee re - - lief
beauty boldly may afk re - - lief
Corni
Sotto voce
hear me hear me and yield be -
can my power give thee re -
beauty boldly may afk re -
- lief to my faultring tongue Oh yield be - lief
- lief for my trembling heart muft yield be - lief
- lief and his trembling heart muft yield be - lief
- lief Oh yield belief Oh yield be - lief
- lief muftyield belief muftyield be - lief
- lief muftyield belief muftyield be - lief
unis

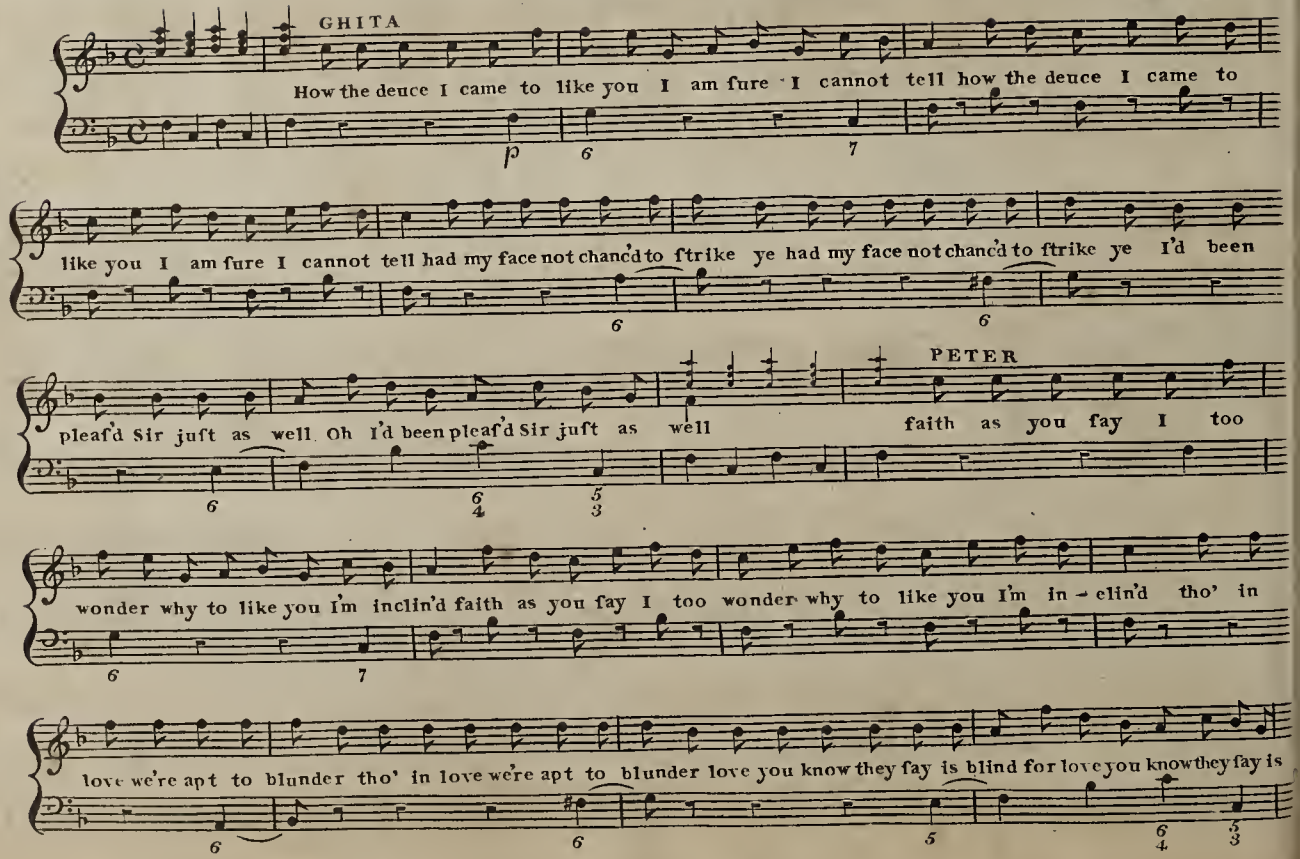

Clarinett
Oboe
Martini and Storace
Andantino
The
Violoncello
Bafsoons
rofe and the lil - ly their beauties combining delight in a - dorning a form fo di - vine fuch charms to a
Pea - fant configning Ah muft I re - fign for - bid it ye powers to love 'tis a treafon to love 'tis a
treafon am - bi - tion af - fuming the femblance of reafon commands me with fcorn the mean thought to decline The

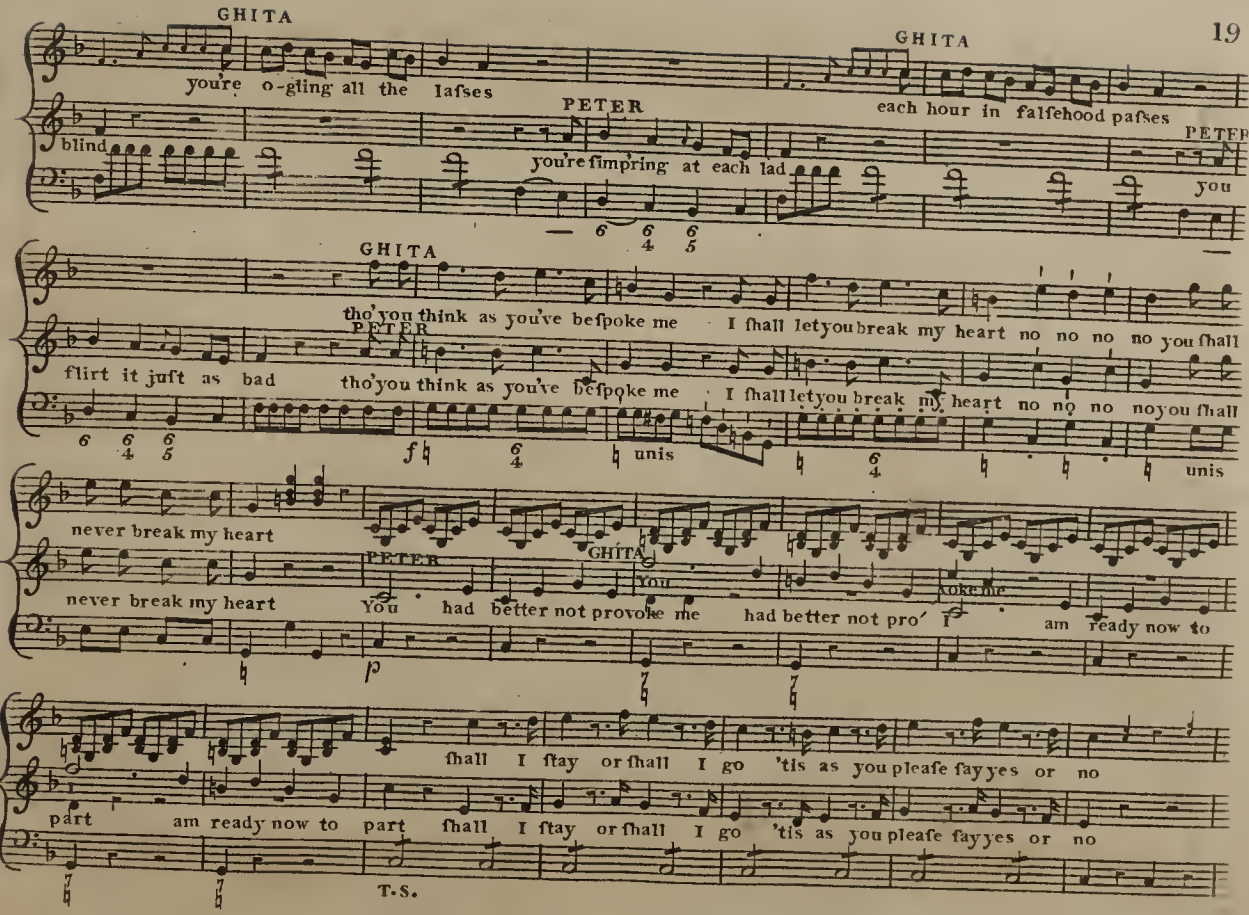

rofe and the lil- -ly their beauties com - bining de - light in a- -dorning a form fo di-
- vine fuch charms to a Pea - fant con - figning Ah muft I re - fign Ah muft I re-
Allegro Furioſo
- fign Wealth and pow'r what are ye worth what are ye worth to plea - fure if ye
give not birth Rich in am - bi - tion's gil - ded toys I bar - ter them for re - al joys

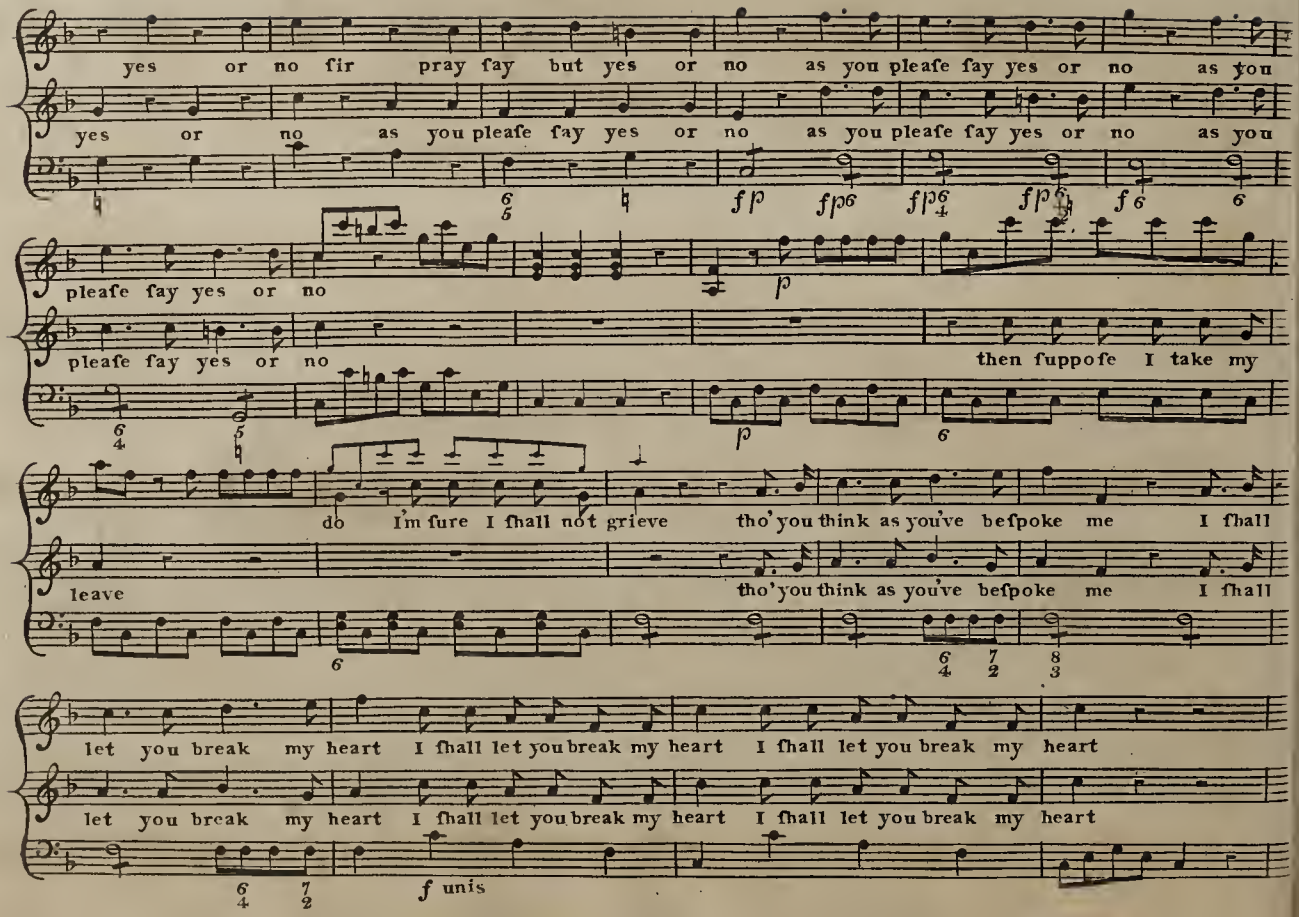

rich in ambitions gilded toys I bar - - - ter them - - for re-al joys Wealth and pow'r what are ye worth
Cres
what are ye worth to plea - - fure if - - ye give not birth rich in ambitions
gil-ded toys I barter them for re-al joys I bar - - - - - - - - - - - - - - -
Oboe
I barter them for real joys I bar-ter them for re - al
unis
joys for re-al joys for re-al joys for re-al joys.

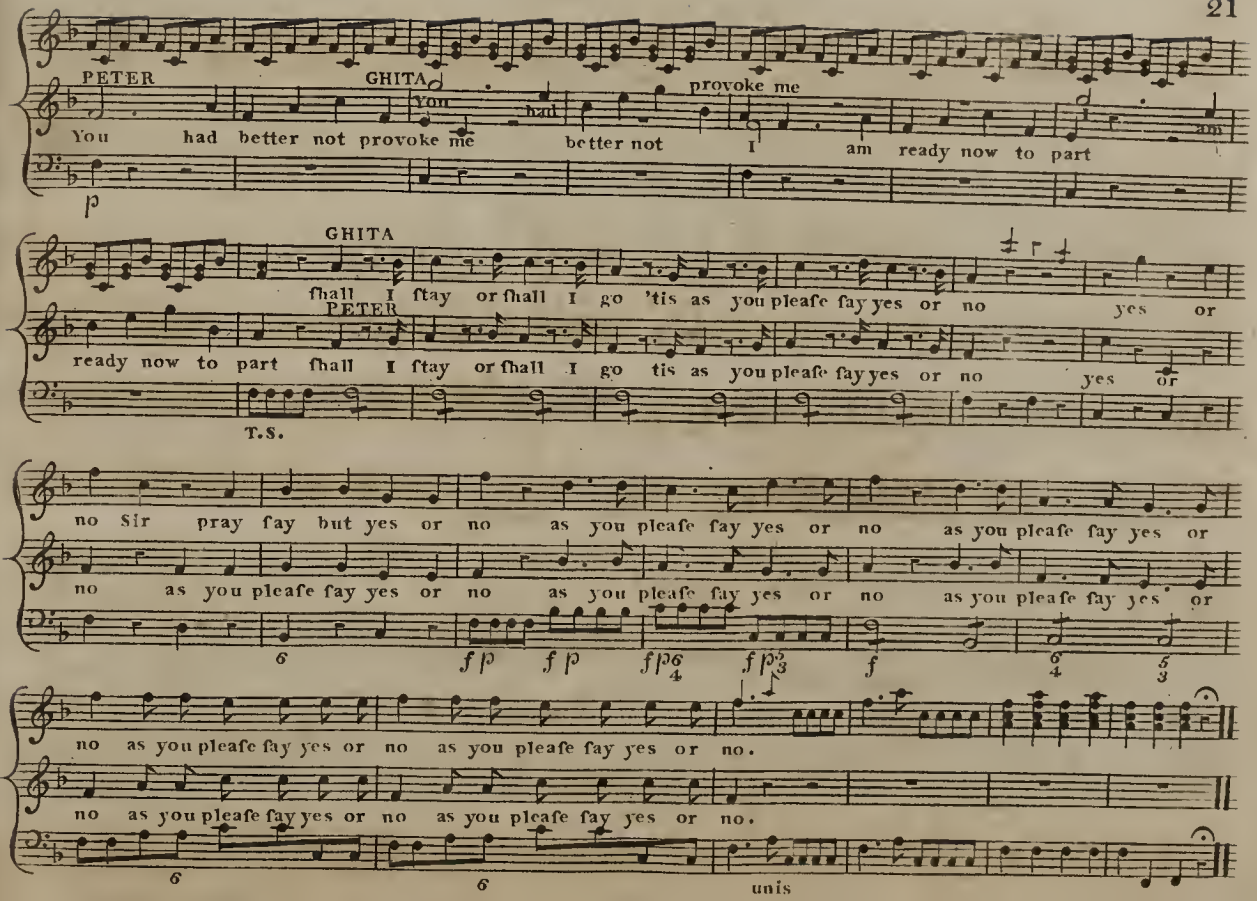
Sung by Mr. Dignum & Mrs. Bland

Martini


GHITA
How the deuce I came to like you I am ſure I cannot tell how the deuce I came to
like you I am ſure I cannot tell had my face not chanc'd to ſtrike ye had my face not chanc'd to ſtrike ye I'd been
PETER
pleaſ'd Sir juſt as well Oh I'd been pleaſ'd Sir juſt as well faith as you ſay I too
wonder why to like you I'm inclin'd faith as you ſay I too wonder why to like you I'm in - clin'd tho' in
love we're apt to blunder tho' in love we're apt to blunder love you know they ſay is blind for love you know they ſay is

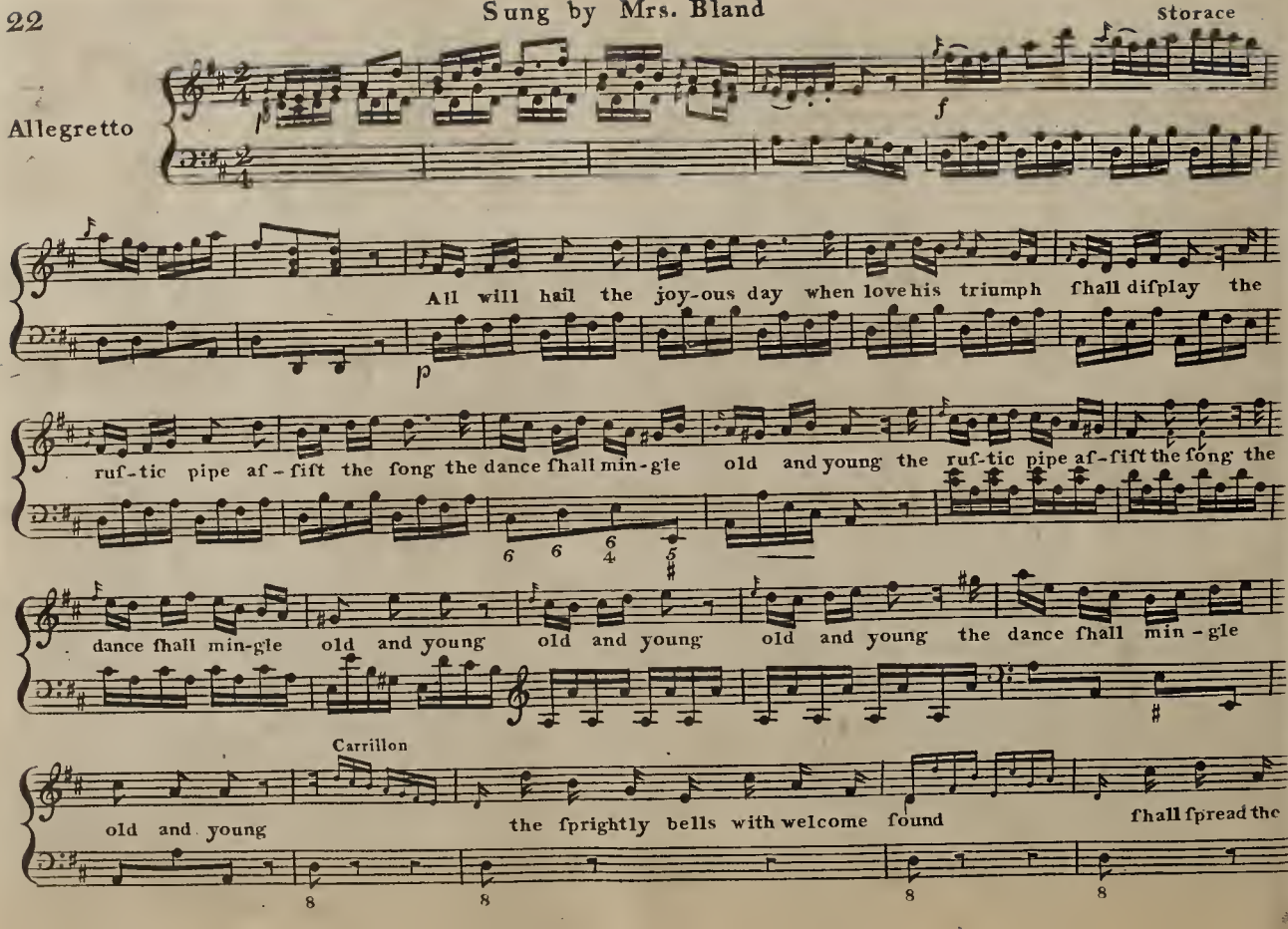

GHITA
you're o-gling all the laſses
GHITA
each hour in falſehood paſses
PETER
blind
you're ſimpring at each lad
PETER
you
GHITA
tho' you think as you've beſpoke me I ſhall let you break my heart no no no no you ſhall
PETER
flirt it juſt as bad tho' you think as you've beſpoke me I ſhall let you break my heart no no no no you ſhall
unis
unis
never break my heart
GHITA
PETER
never break my heart You had better not provoke me had better not pro' I am ready now to
ſhall I ſtay or ſhall I go 'tis as you pleaſe fay yes or no
part am ready now to part ſhall I ſtay or ſhall I go 'tis as you pleaſe fay yes or no
T.S.

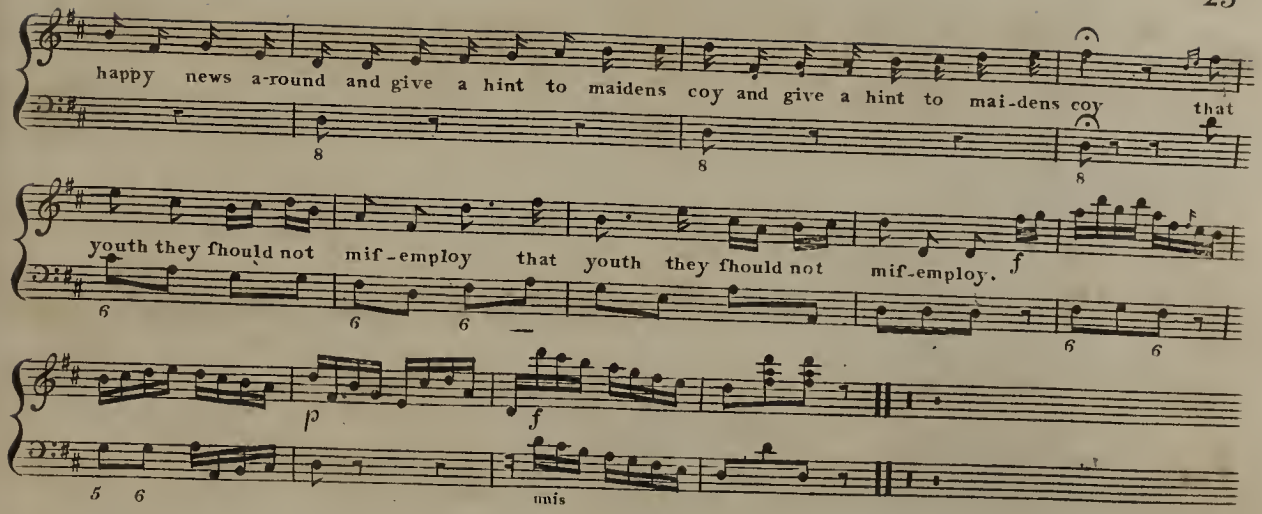

yes or no ſir pray ſay but yes or no as you pleaſe ſay yes or no as you
yes or no as you pleaſe ſay yes or no as you pleaſe ſay yes or no as you
pleaſe ſay yes or no
pleaſe ſay yes or no
then ſuppoſe I take my
do I'm ſure I ſhall not grieve tho' you think as you've beſpoke me I ſhall
leave
tho' you think as you've beſpoke me I ſhall
let you break my heart I ſhall let you break my heart I ſhall let you break my heart
let you break my heart I ſhall let you break my heart I ſhall let you break my heart
f unis


PETER
GHITA
You had better not provoke me
You had better not provoke me
I am ready now to part
p
GHITA
shall I ſtay or ſhall I go 'tis as you pleaſe ſay yes or no yes or
PETER
ready now to part ſhall I ſtay or ſhall I go tis as you pleaſe ſay yes or no yes or
T.S.
no Sir pray ſay but yes or no as you pleaſe ſay yes or no as you pleaſe ſay yes or
no as you pleaſe ſay yes or no as you pleaſe ſay yes or no as you pleaſe ſay yes or
6
f p f p f p 6 4 f p 3 f
6 4
6 3
no as you pleaſe ſay yes or no as you pleaſe ſay yes or no.
no as you pleaſe ſay yes or no as you pleaſe ſay yes or no.
6
6
unis

Sung by Mrs. Bland

Storace

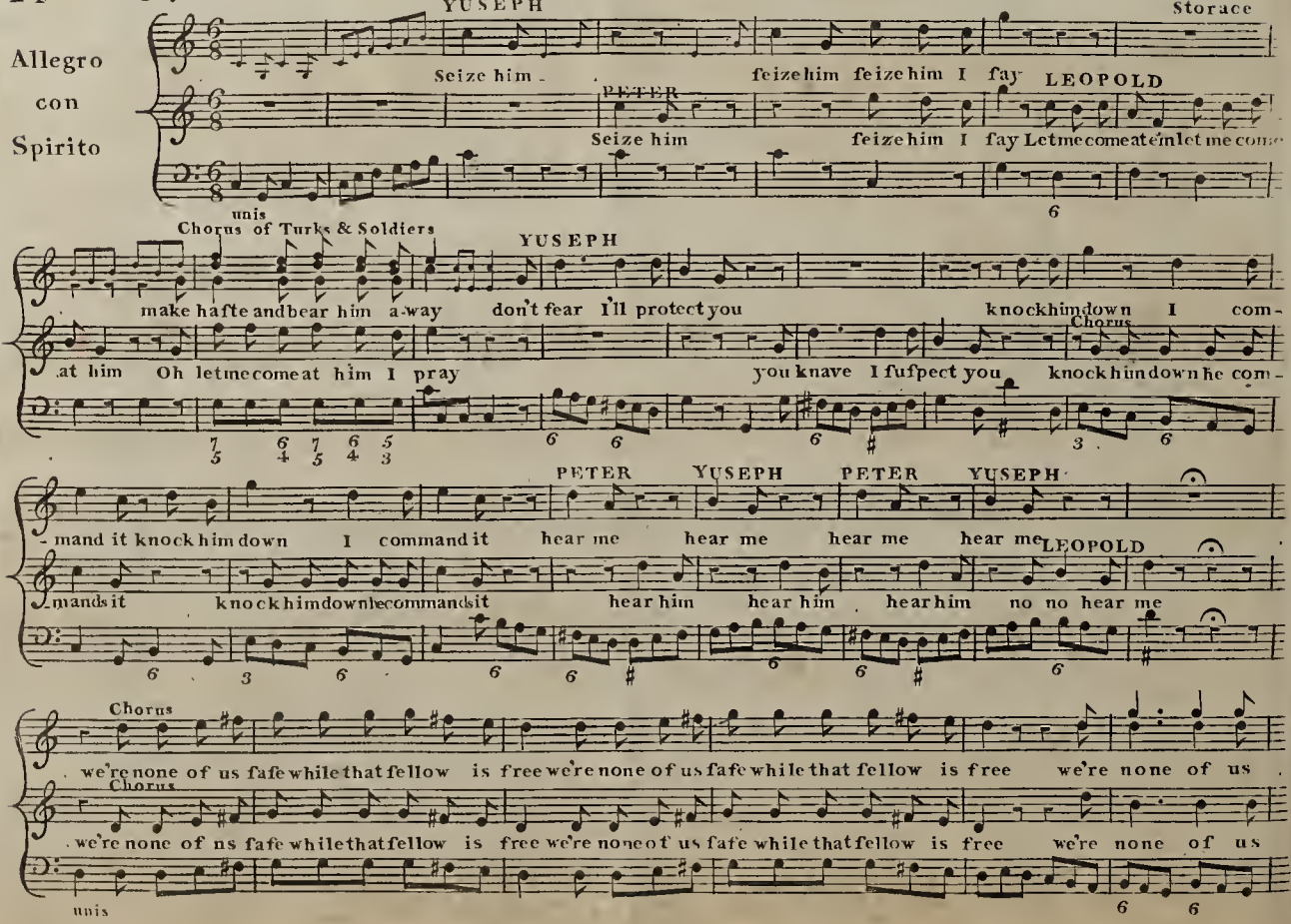

Allegretto
All will hail the joy-ous day when love his triumph ſhall diſplay the
ruf-tic pipe af-ſift the ſong the dance ſhall min-gle old and young the ruf-tic pipe af-ſift the ſong the
dance ſhall min-gle old and young old and young old and young the dance ſhall min-gle
Carrillon
old and young the ſprightly bells with welcome found ſhall ſpread the

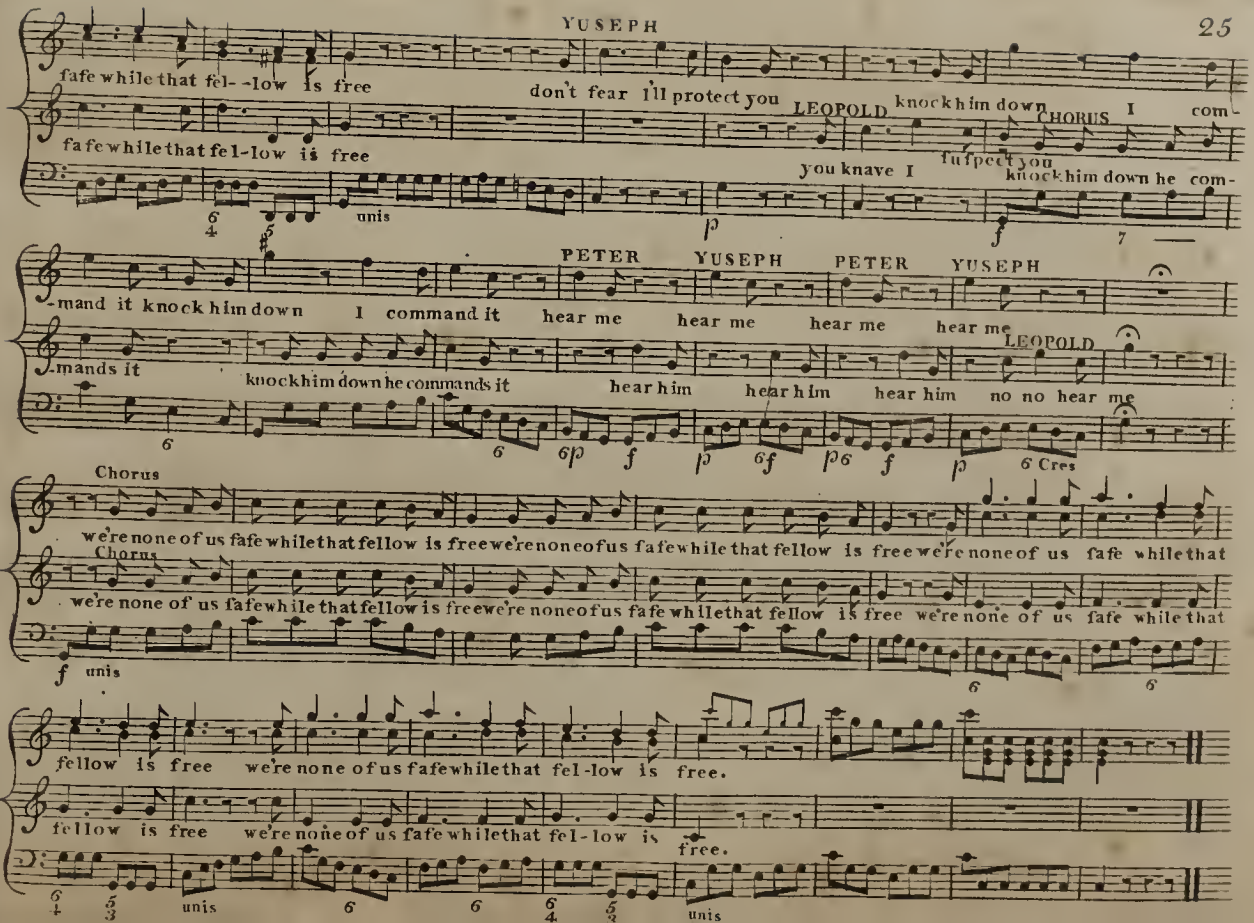

happy news a-round and give a hint to maidens coy and give a hint to mai-dens coy that
youth they ſhould not mif-employ that youth they ſhould not mif-employ.
f
p
f
mis

2d Verſe

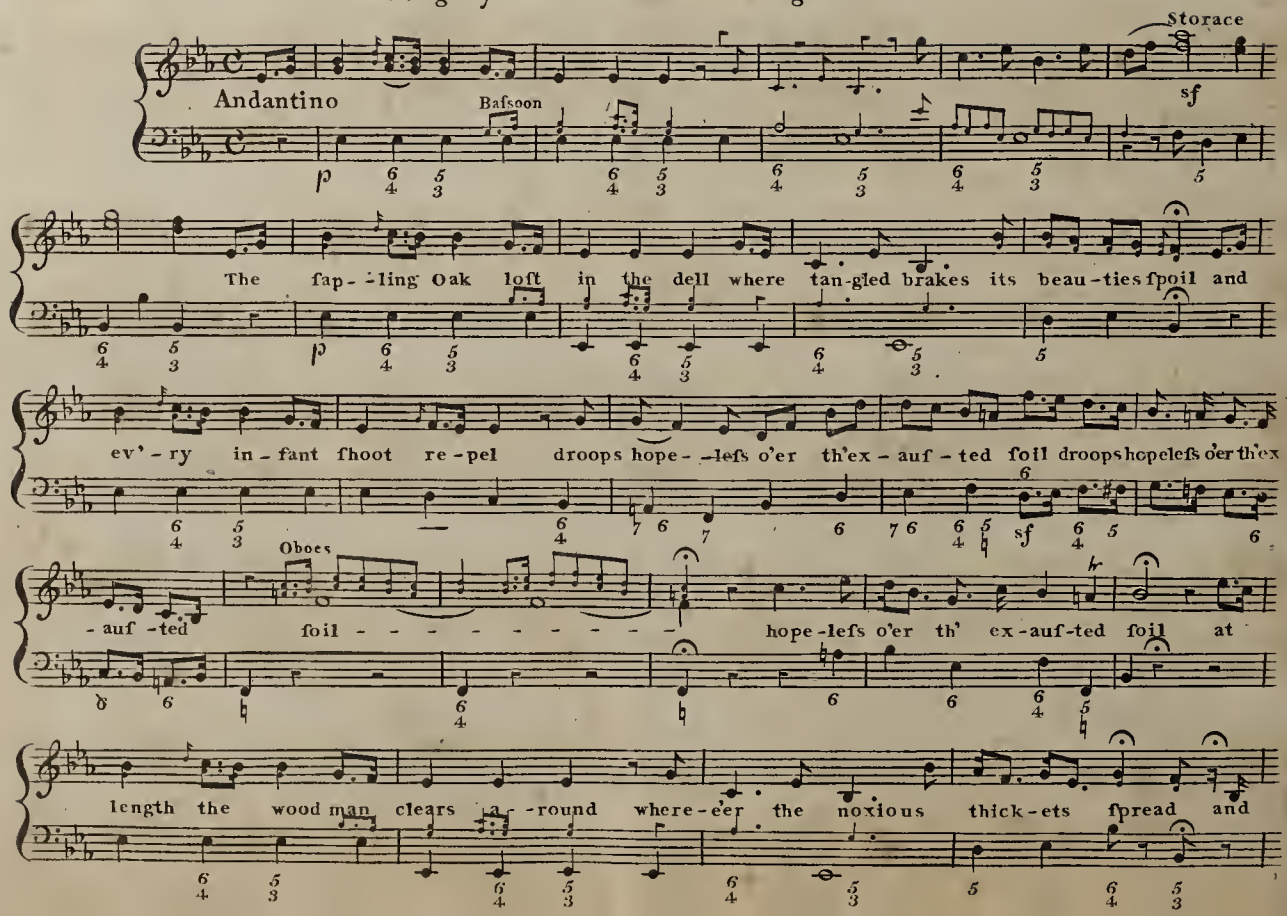
Yuſeph ſhall with ſullen pride
Envy joys to wealth denied;
And as we trip with merry glee
Shall wiſh himſelf as poor as we.
The ſprightly bells, &c.

Sung by Mr. Suett Mr. Dignum Mr. Bannister Junr. & Chorus of Turkish Soldiers.

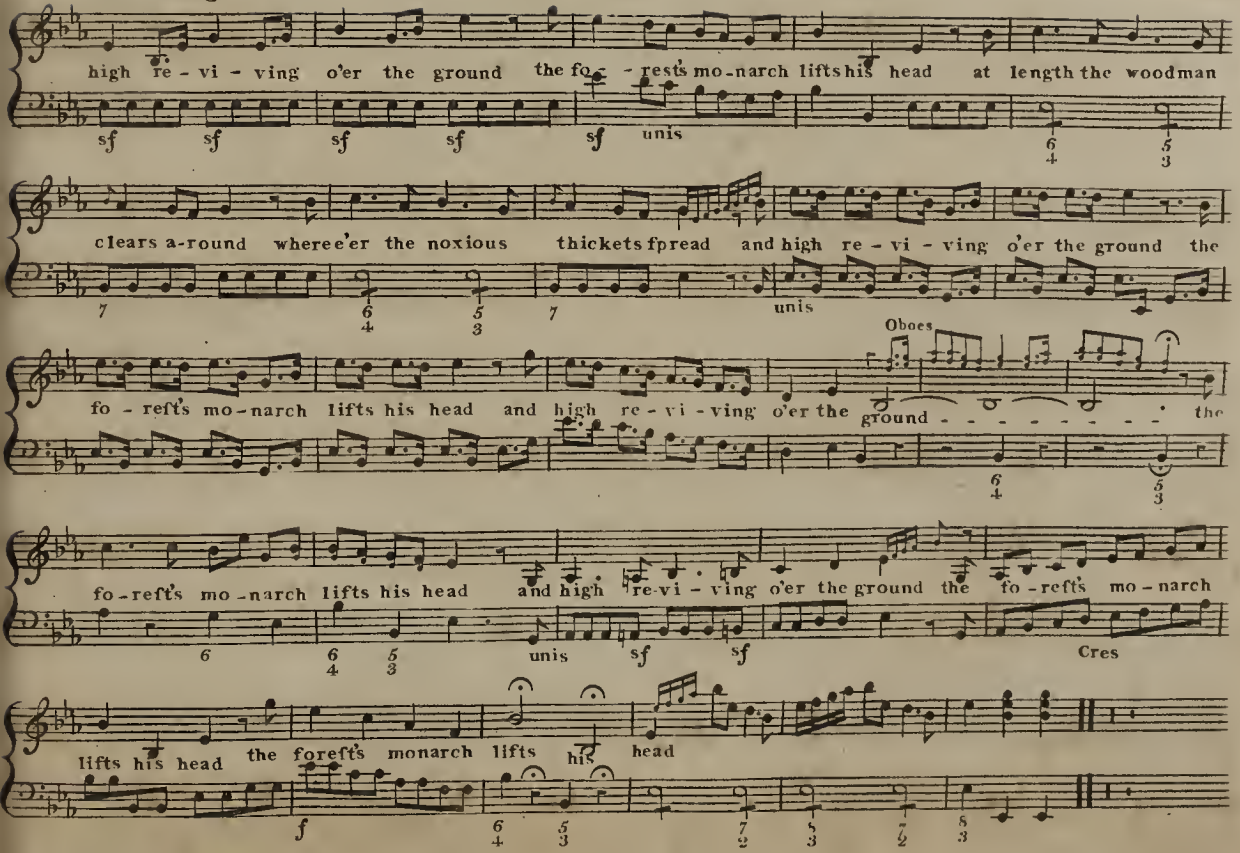

Allegro con Spirito
YUSEPH
Storace
Seize him - feize him feize him I fay
PETER
LEOPOLD
Seize him feize him I fay Let me come at em let me come
unis
Chorus of Turks & Soldiers
YUSEPH
make haste and bear him a-way don't fear I'll protect you knock him down I com-
Chorus
at him Oh let me come at him I pray you knave I fuspect you knock him down he com-
PETER YUSEPH PETER YUSEPH
-mand it knock him down I command it hear me hear me hear me hear me
LEOPOLD
-mands it knock him down I command it hear him hear him hear him no no hear me
Chorus
we're none of us safe while that fellow is free we're none of us safe while that fellow is free we're none of us
Chorus
we're none of us safe while that fellow is free we're none of us safe while that fellow is free we're none of us
unis


fafe while that fel--low is free
don't fear I'll protect you
LEOPOLD
knock him down
CHORUS
I com-
fafe while that fel-low is free
you knave I
fuſpect you
knock him down he com-
unis
PETER
YUSEPH
PETER
YUSEPH
-mand it knock him down
I command it
hear me
hear me
hear me
hear me
LEOPOLD
-mands it
knock him down he commands it
hear him
hear him
hear him
no no hear me
Cres
Chorus
we're none of us fafe while that fellow is free we're none of us fafe while that fellow is free we're none of us fafe while that
Chorus
we're none of us fafe while that fellow is free we're none of us fafe while that fellow is free we're none of us fafe while that
unis
fellow is free
we're none of us fafe while that fel-low is free.
fellow is free
we're none of us fafe while that fel-low is
free.
unis
unis

Sung by Mr. Cook or Mr. Sedgwick

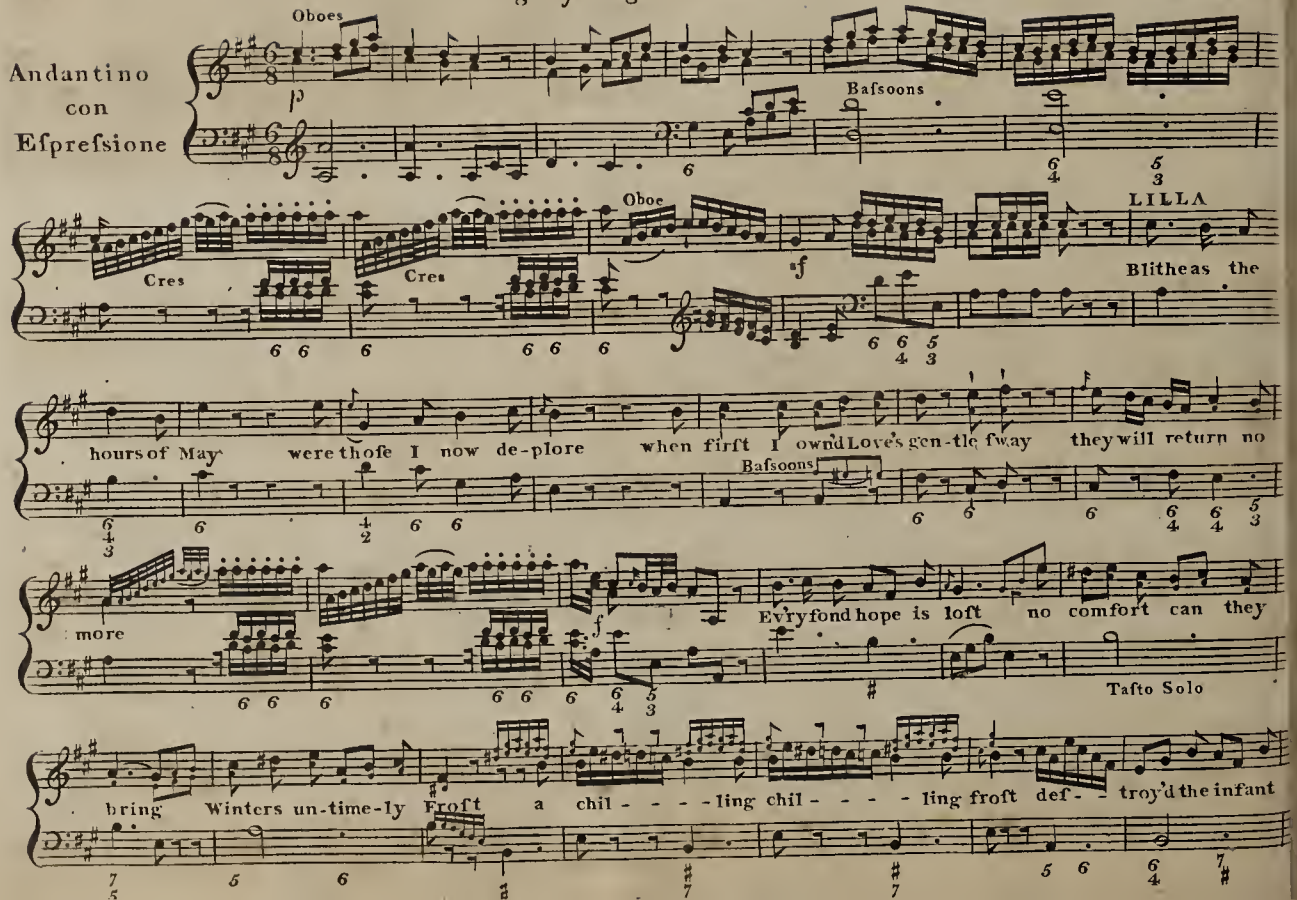

Storace
Andantino
Bafsoon
sf
p
The fap-ling Oak loft in the dell where tan-gled brakes its beau-ties fpoil and
ev'-ry in-fant fhoot re-pel droops hope-lefs o'er th'ex-auf-ted foil droops hopelefs o'er th'ex
Oboes
-auf-ted foil
hope-lefs o'er th' ex-auf-ted foil at
length the wood man clears a-round where-e'er the noxious thick-ets fpread and

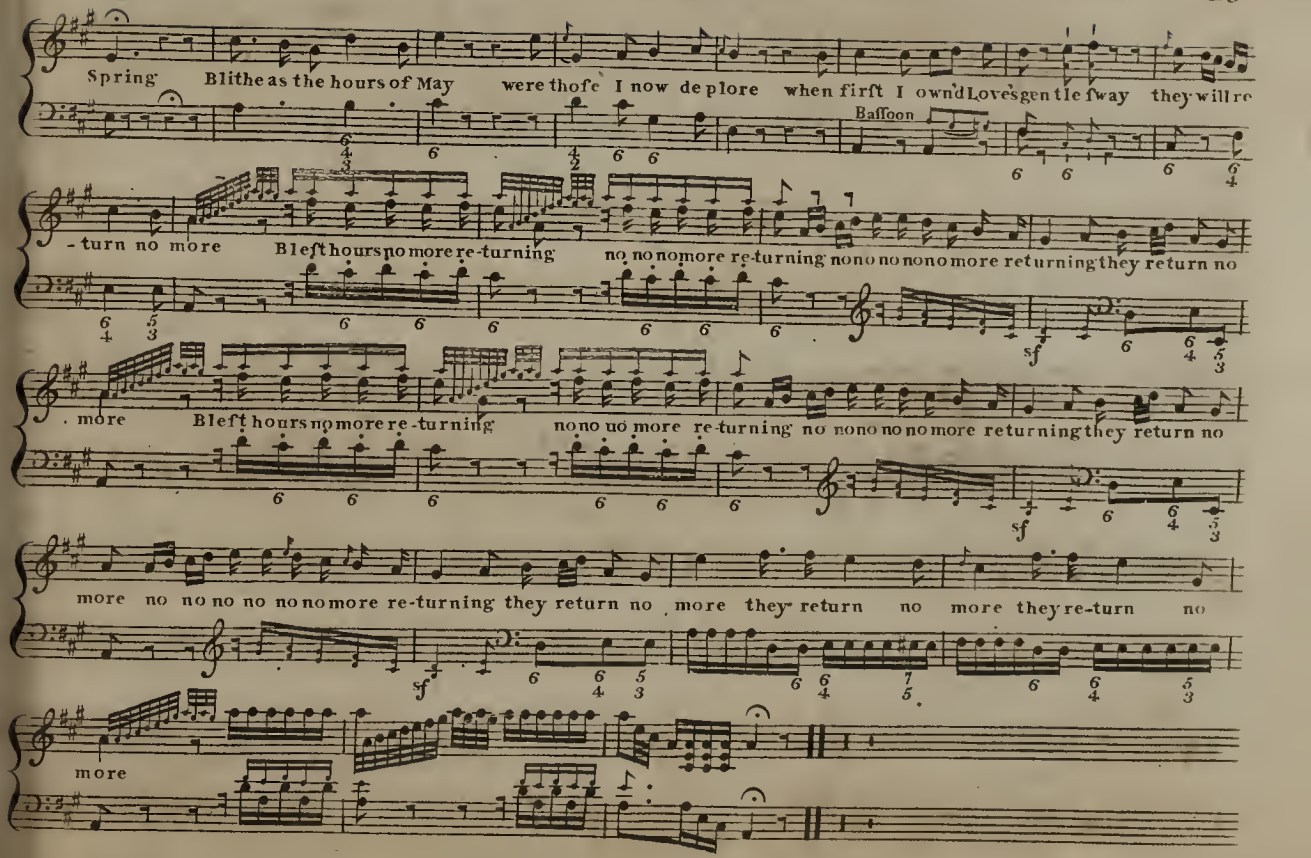
Piu Allegro


high re - vi - ving o'er the ground the fo - rest's mo-narch lifts his head at length the woodman
sf sf sf sf sf unis
clears a-round where e'er the noxious thickets fpread and high re - vi - ving o'er the ground the
unis
Oboes
fo - reft's mo-narch lifts his head and high re - vi - ving o'er the ground the
fo-reft's mo-narch lifts his head and high re-vi - ving o'er the ground the fo-reft's mo-narch
unis sf sf Cres
lifts his head the foreft's monarch lifts his head
f

Sung by Sig^ra Storace

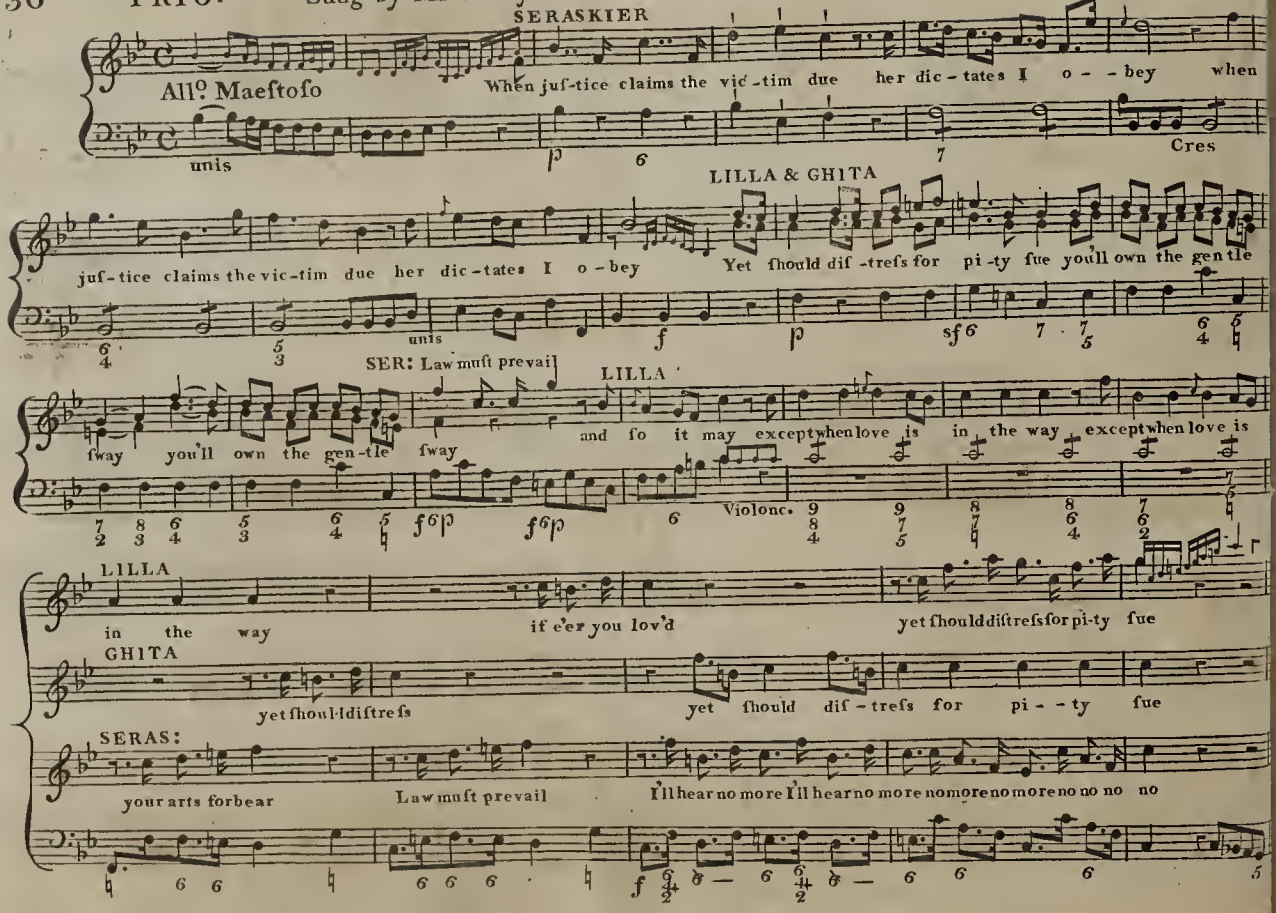
Martini

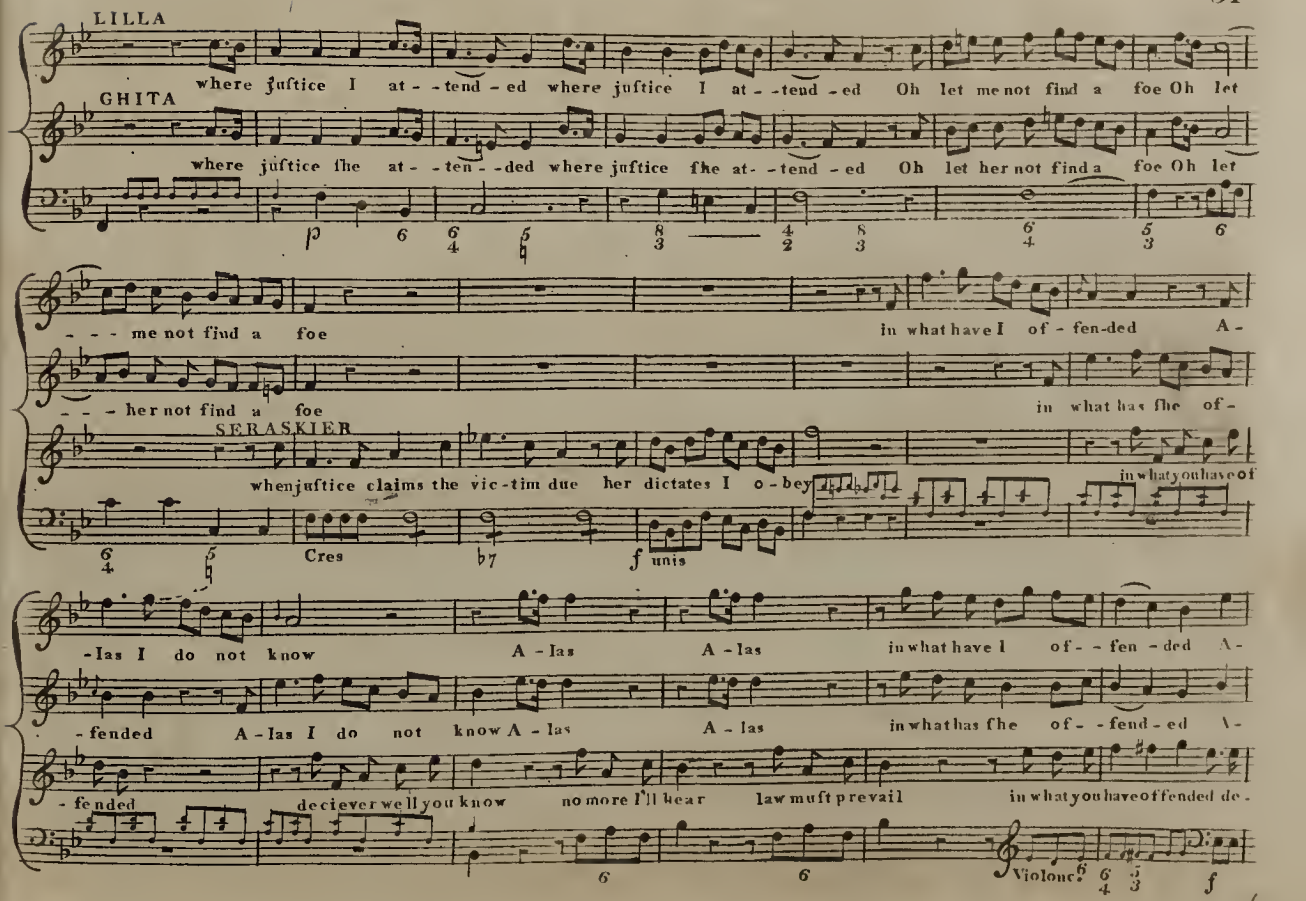

Andantino con Espresione
Oboes
Bassoons
Oboe
LILLA
Cres
Cres
Blitheas the
hours of May were those I now de-plore when first I own'd Love's gen-tle sway they will return no
more
Every fond hope is lost no comfort can they
Tasto Solo
bring Winters un-time-ly Frost a chil - - - - ling chil - - - - ling frost def - - troy'd the infant

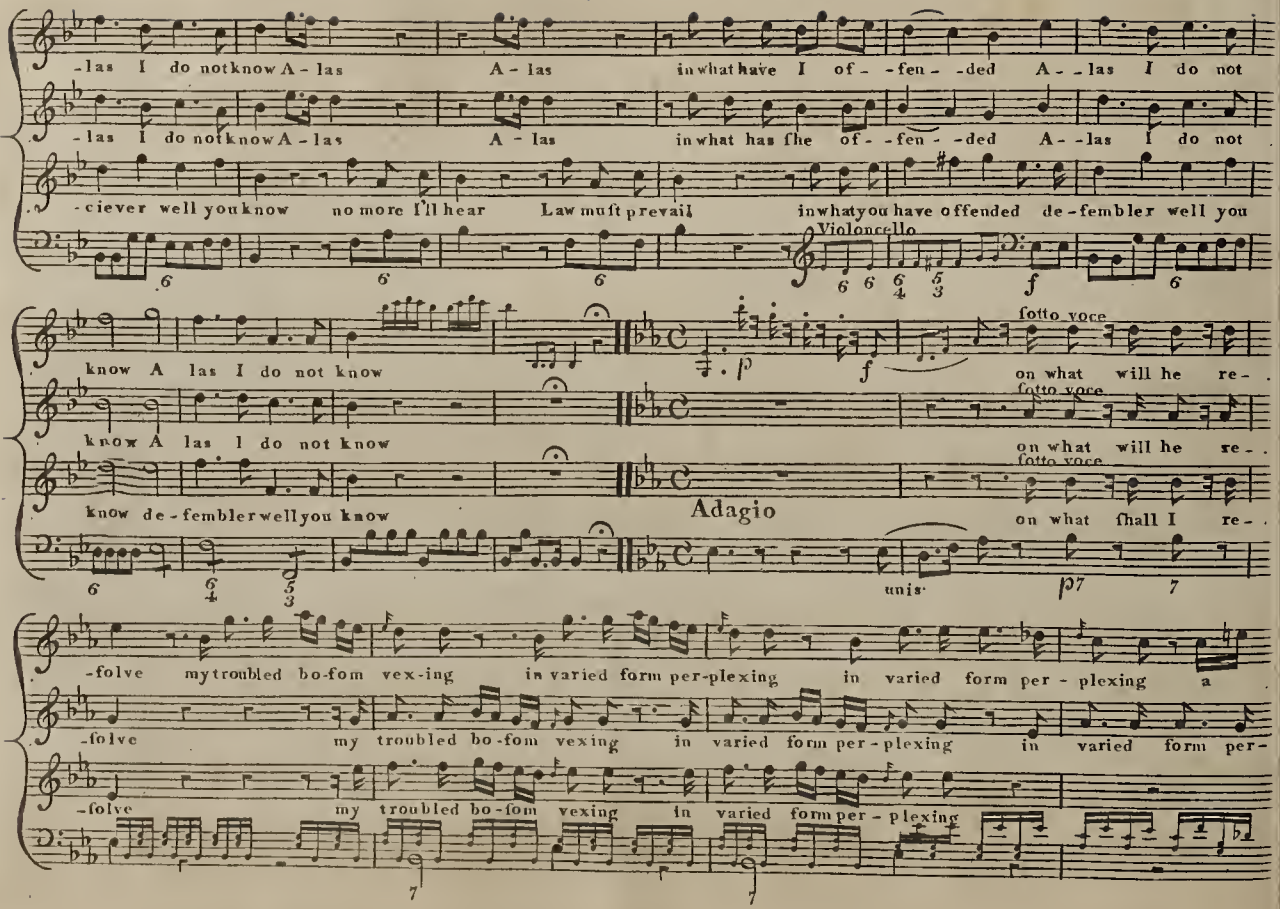

Spring Blithe as the hours of May were thofe I now deplore when firft I own'd Love's gentle fway they will re
Baſſoon
- turn no more Bleſt hours no more re-turning no no no more re-turning no no no no no more returning they return no
sf
. more Bleſt hours no more re-turning no no uo more re-turning no no no no no more returning they return no
sf
more no no no no no no more re-turning they return no more they return no more they re-turn no
more

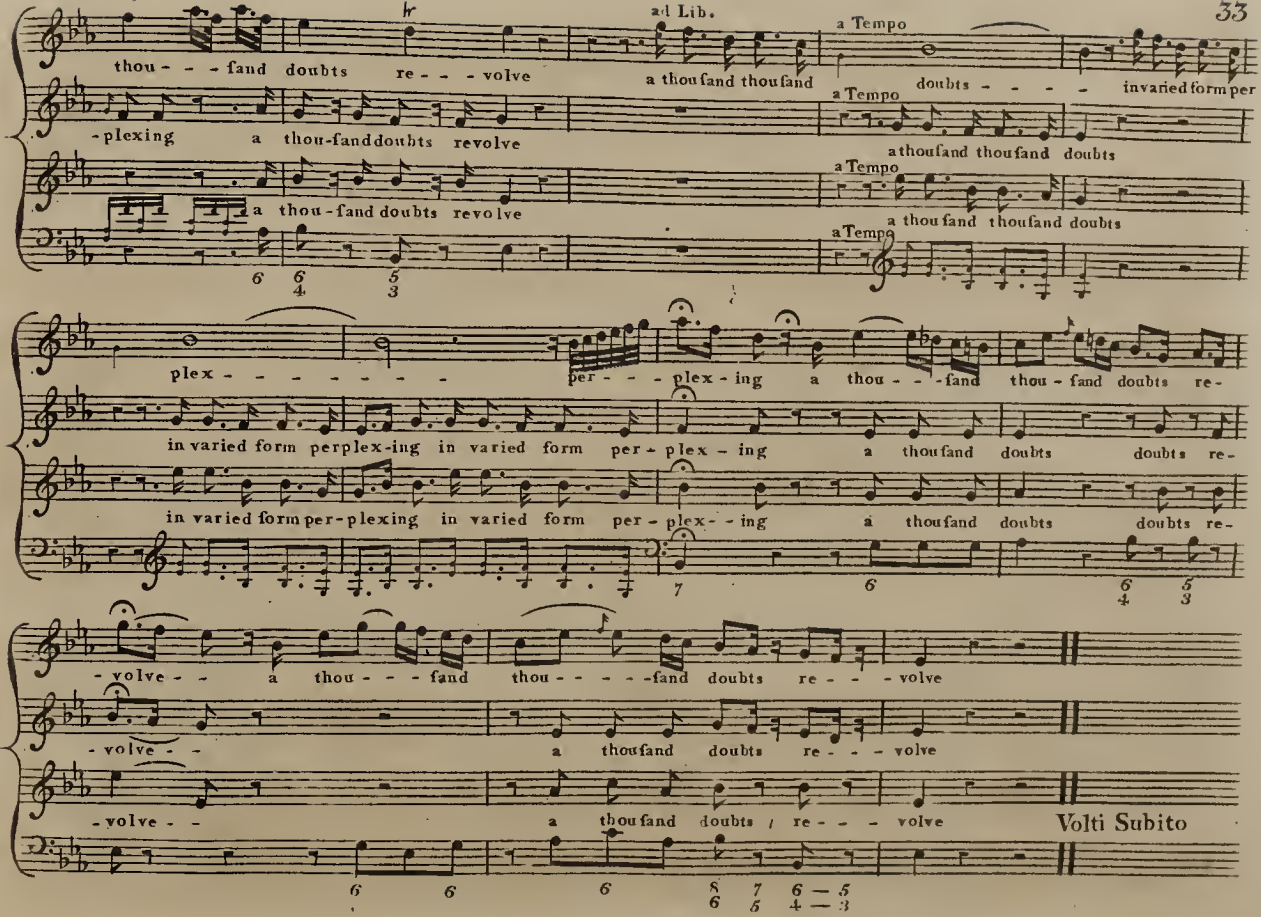
TRIO. Sung by Mr. Kelly Mrs. Bland and Sig.ra Storace

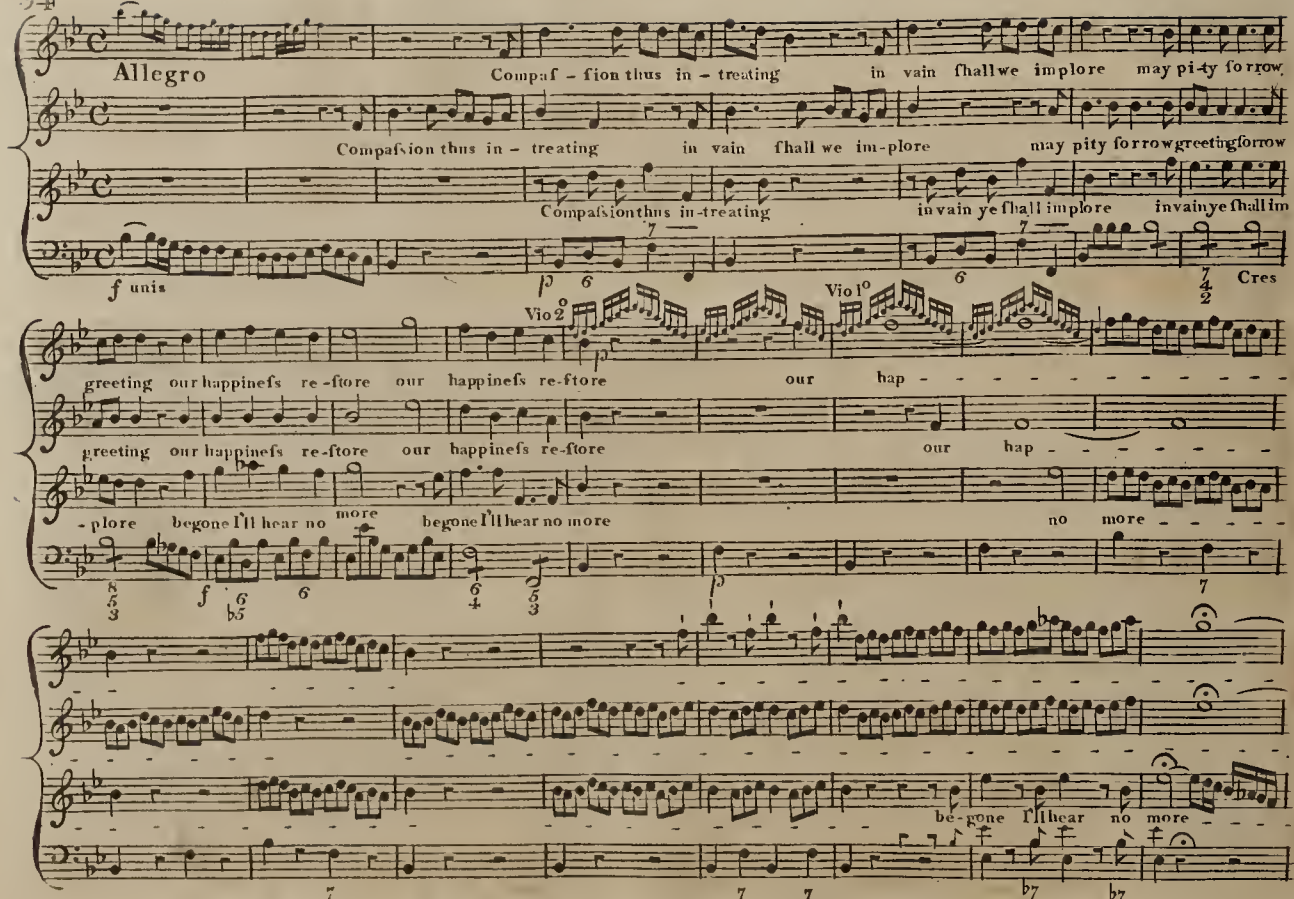
Storace

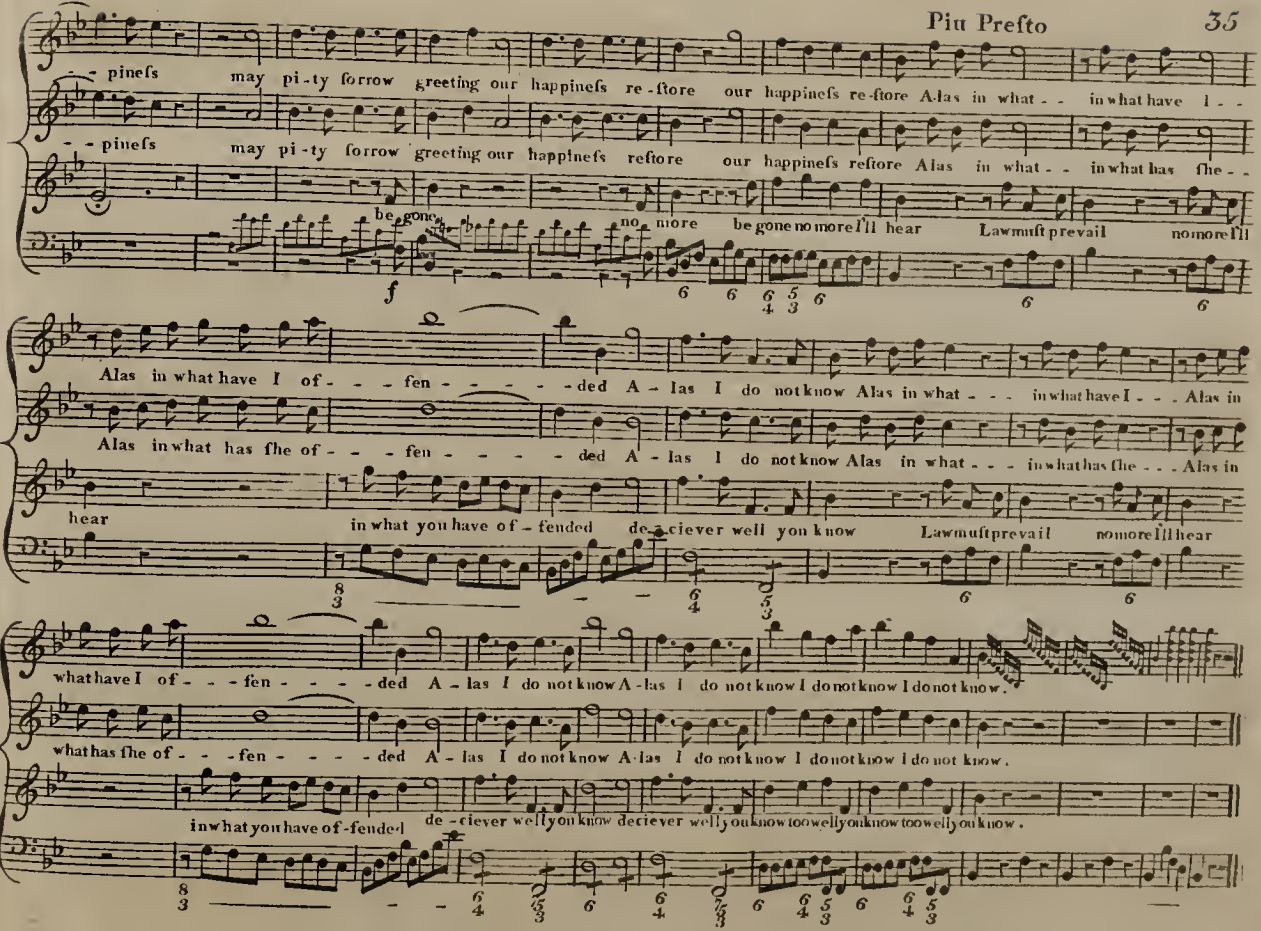

SERASKIER
All.o Maestoso
When juf-tice claims the vic-tim due her dic-tates I o - - bey when
unis
Cres
LILLA & GHITA
juf-tice claims the vic-tim due her dic-tates I o-bey
Yet fhould dif-treſs for pi-ty fue youll own the gentle
unis
SER: Law muſt prevail
LILLA
fway you'll own the gen-tle fway
and ſo it may except when love is in the way except when love is
Violonc.
LILLA
in the way
if e'er you lov'd
yet fhould diſtreſs for pi-ty fue
GHITA
yet fhould diſtreſs
yet fhould dif-treſs for pi - - ty fue
SERAS:
your arts forbear
Law muſt prevail
I'll hear no more I'll hear no more no more no more no no no no

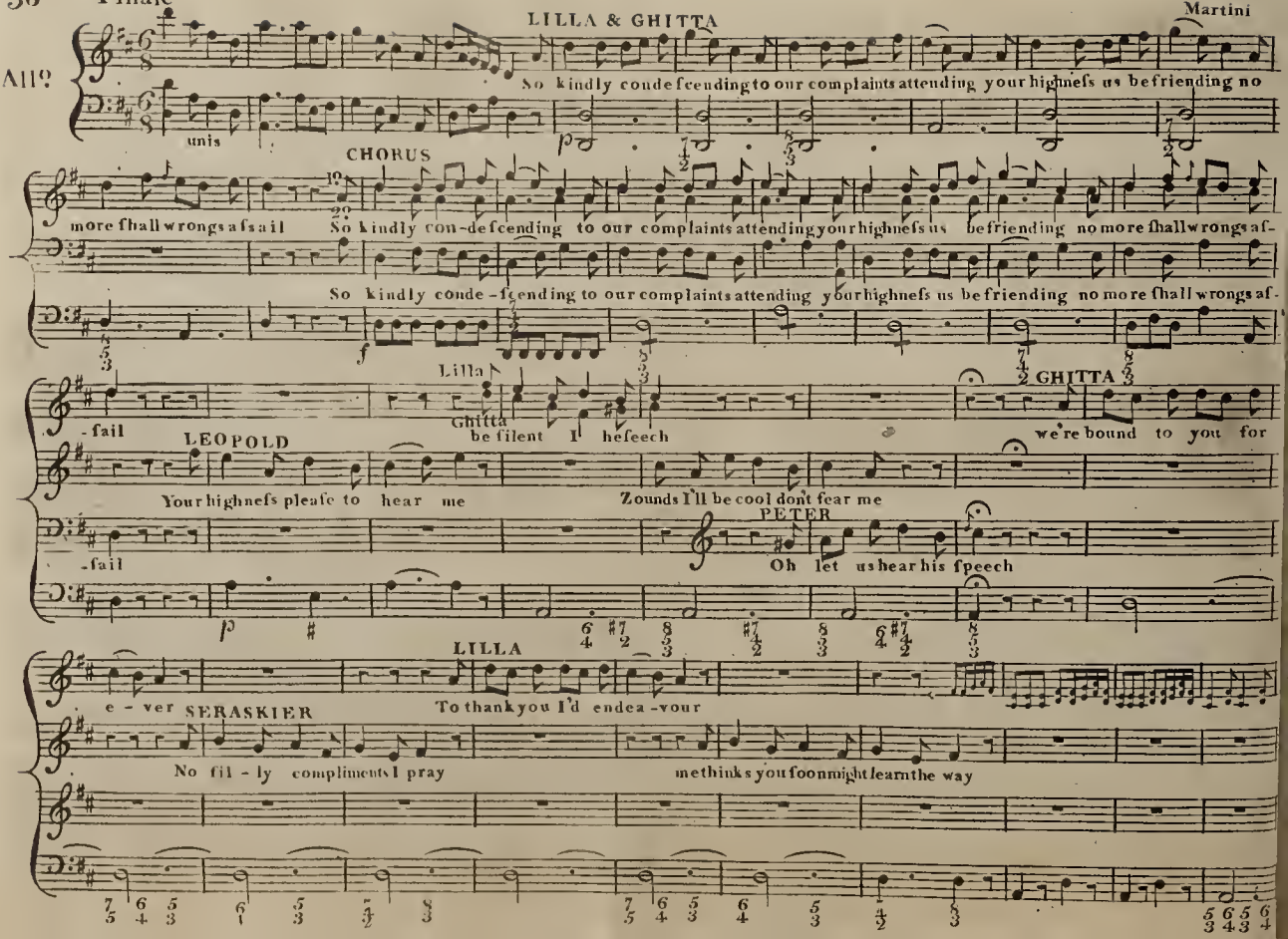

LILLA
where juſtice I at - - tend - ed where juſtice I at - - tend - ed Oh let me not find a foe Oh let
GHITA
where juſtice ſhe at - - ten - - ded where juſtice ſhe at - - tend - ed Oh let her not find a foe Oh let
- - - me not find a foe
in what have I of - fen-ded A -
- - - her not find a foe
in what has ſhe of -
SERASKIER
when juſtice claims the vic-tim due her dictates I o-bey
in what you have of
Cres
unis
-las I do not know
A - las
A - las
in what have I of - - fen - ded A -
- fended
A - las I do not know A - las
A - las
in what has ſhe of - - fend - ed A -
- fended
deciever well you know
no more I'll hear
law muſt prevail
in what you have offended de -
Violone.

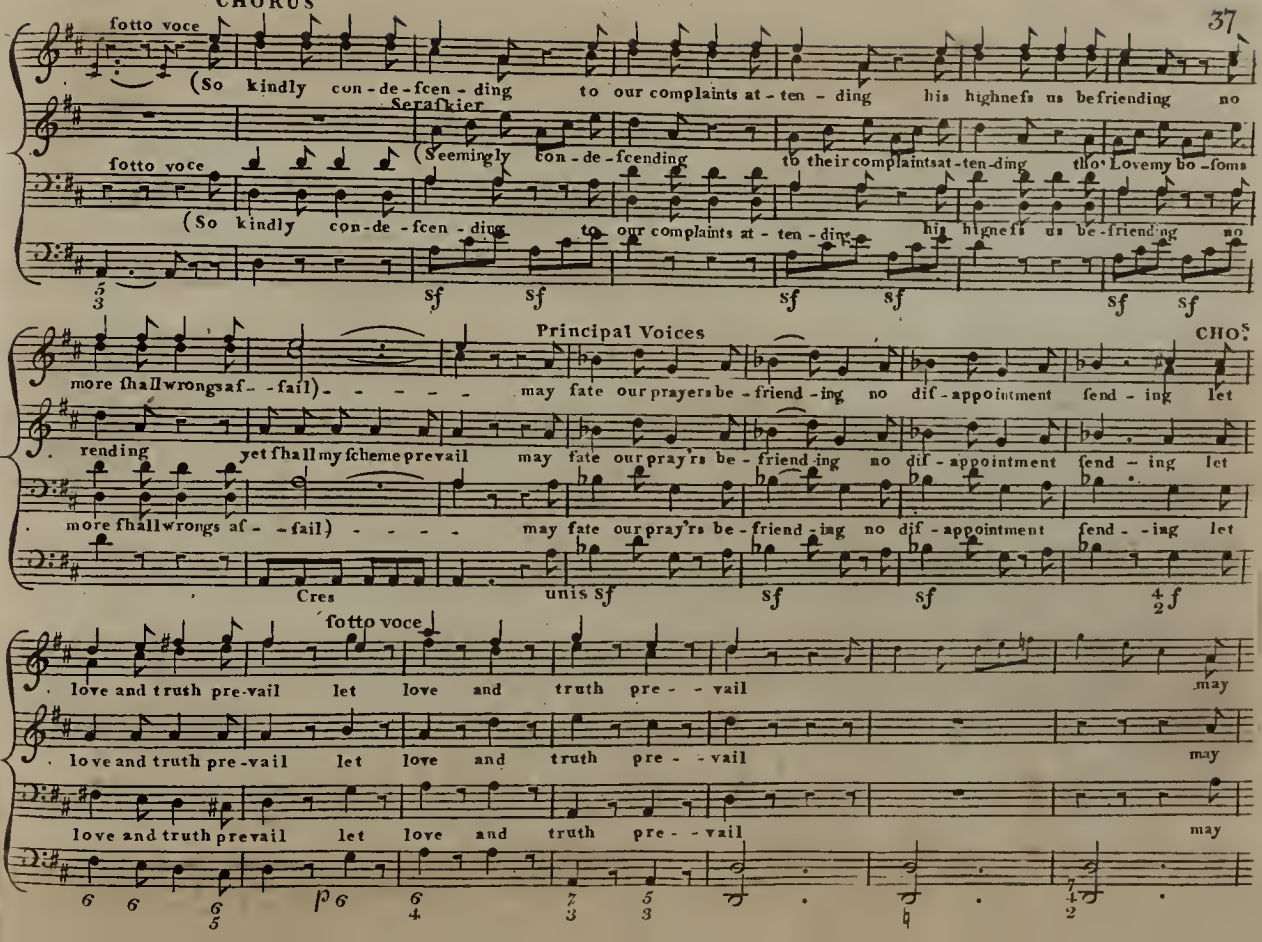

-las I do not know A - las A - las in what have I of - - fen - - ded A - - las I do not
-las I do not know A - las A - las in what has she of - - fen - - ded A - - las I do not
-ciever well you know no more I'll hear Law must prevail in what you have offended de-fembler well you
Violoncello
know A las I do not know
sotto voce
on what will he re-
know A las I do not know
sotto voce
on what will he re-
know de-fembler well you know
Adagio
on what shall I re-
unis.
-folve my troubled bo-fom vex-ing in varied form per-plexing in varied form per - plexing a
-folve my troubled bo-fom vexing in varied form per - plexing in varied form per-
-folve my troubled bo-fom vexing in varied form per - plexing

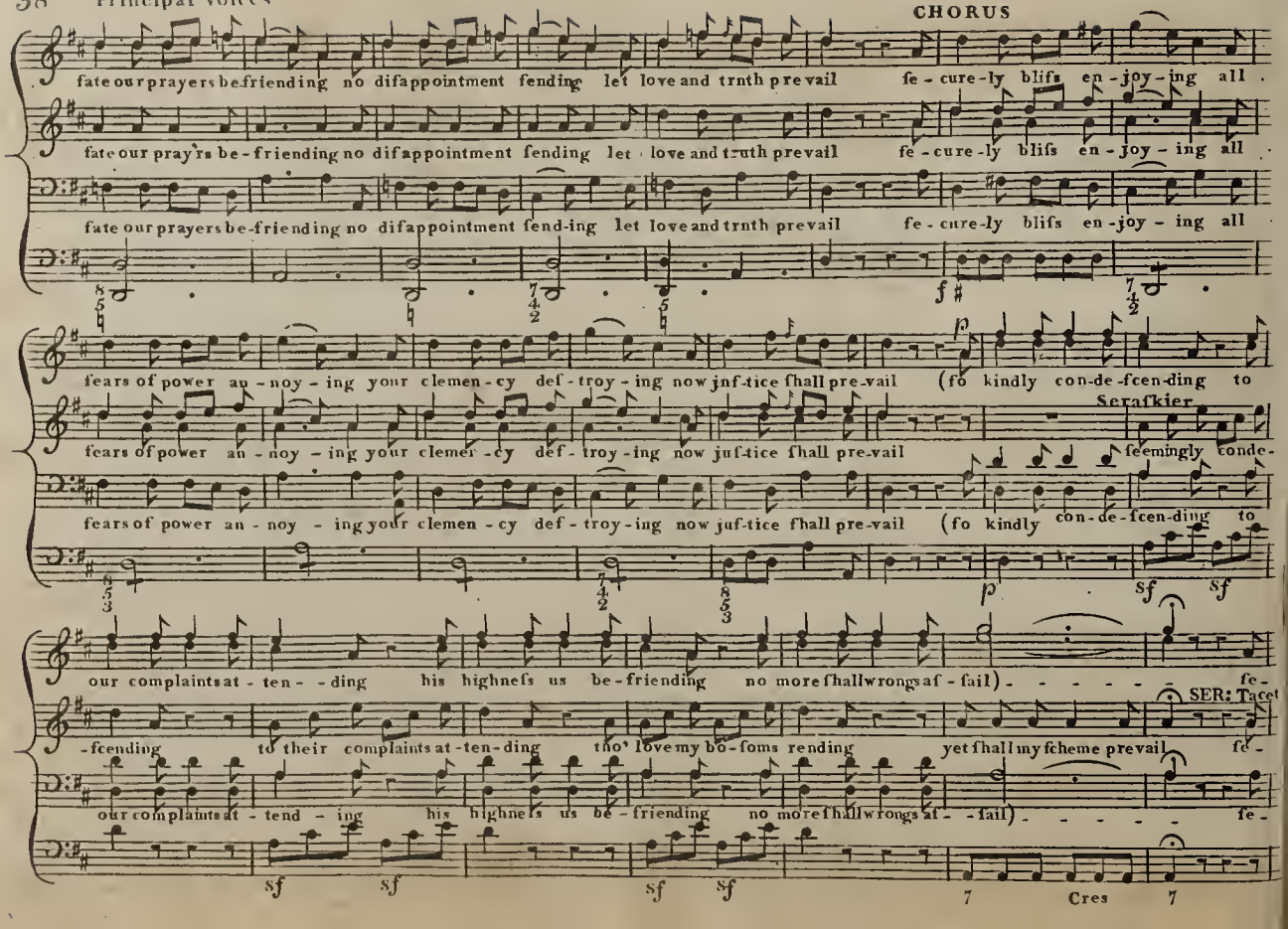

thou - - - fand doubts re - - - volve
ad Lib.
a thousand thousand
a Tempo
doubts - - - - invaried form per
-plexing a thou-fand doubts revolve
a thousand thousand doubts
a thou-fand doubts revolve
a thousand thousand doubts
plex - - - - - - - -
per - - - plex - ing a thou - - - fand thou - fand doubts re-
in varied form perplex-ing in varied form per - plex - ing a thousand doubts doubts re-
in varied form per-plexing in varied form per - plex - - ing a thousand doubts doubts re-
- volve - - a thou - - - fand thou - - - - - fand doubts re - - - volve
- volve - - a thousand doubts re - - - volve
- volve - - a thousand doubts re - - - volve
Volti Subito

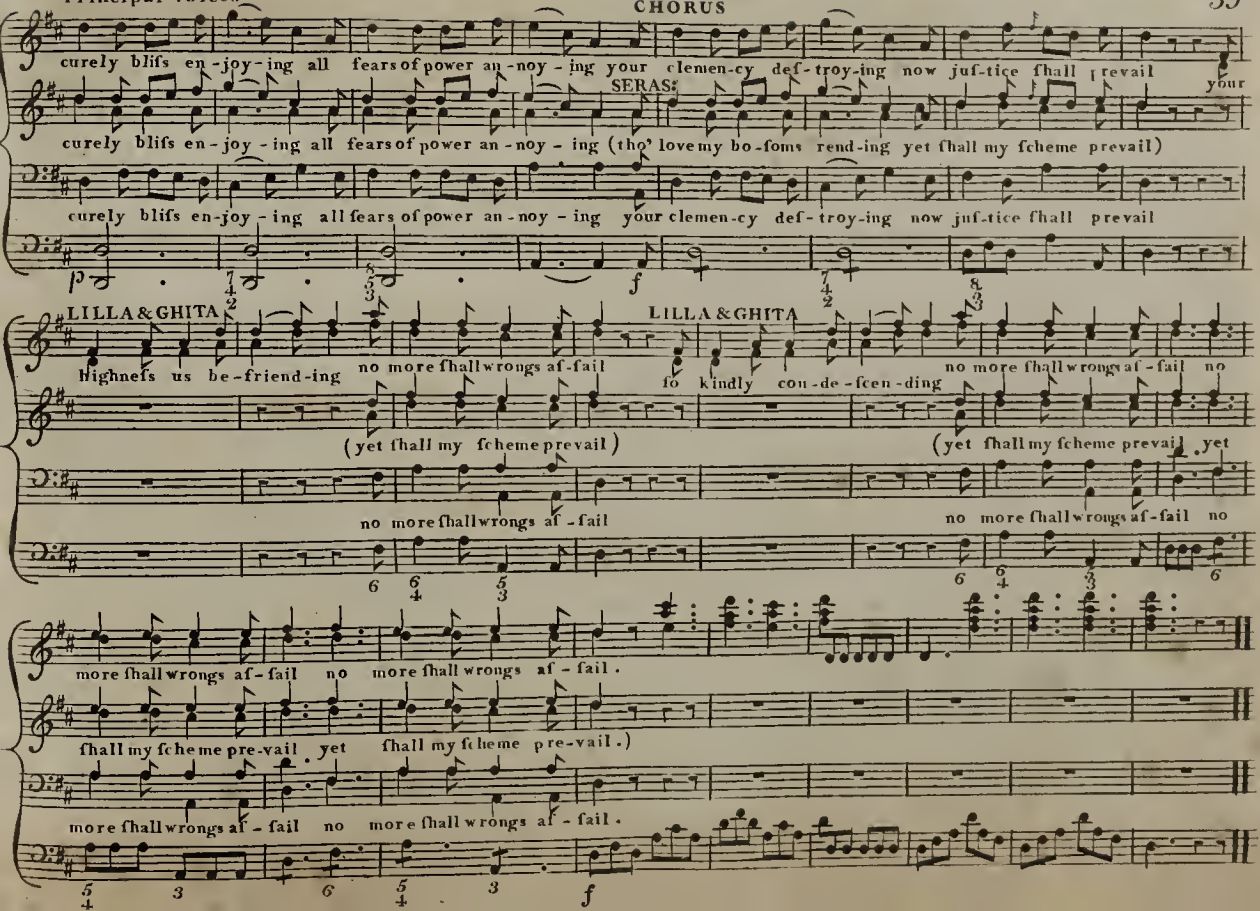

Allegro
Compaſ - ſion thus in - treating in vain ſhall we implore may pi-ty ſorrow
Compaſsion thus in - treating in vain ſhall we im-plore may pity ſorrow greeting ſorrow
Compaſsion thus in-treating in vain ye ſhall implore in vain ye ſhall im
f unis
Vio 2°
Vio 1°
Cres
greeting our happineſs re-ſtore our happineſs re-ſtore our hap
greeting our happineſs re-ſtore our happineſs re-ſtore our hap
-plore begone I'll hear no more begone I'll hear no more no more
be-gone I'll hear no more


pineſs may pi-ty ſorrow greeting our happineſs re-ſtore our happineſs re-ſtore Alas in what - - in what have I - -
pineſs may pi-ty ſorrow greeting our happineſs reſtore our happineſs reſtore Alas in what - - in what has ſhe - -
be gone
no more be gone no more I'll hear Law muſt prevail no more I'll
f
Alas in what have I of - - - fen - - - - - - ded A - las I do not know Alas in what - - - in what have I - - - Alas in
Alas in what has ſhe of - - - fen - - - - - ded A - las I do not know Alas in what - - - in what has ſhe - - - Alas in
hear
in what you have of - fended de - ciever well you know Law muſt prevail no more I'll hear
what have I of - - - fen - - - - - ded A - las I do not know A - las I do not know I do not know I do not know.
what has ſhe of - - - fen - - - - - ded A - las I do not know A - las I do not know I do not know I do not know.
in what you have of - fended de - ciever well you know de ciever well you know too well you know too well you know.

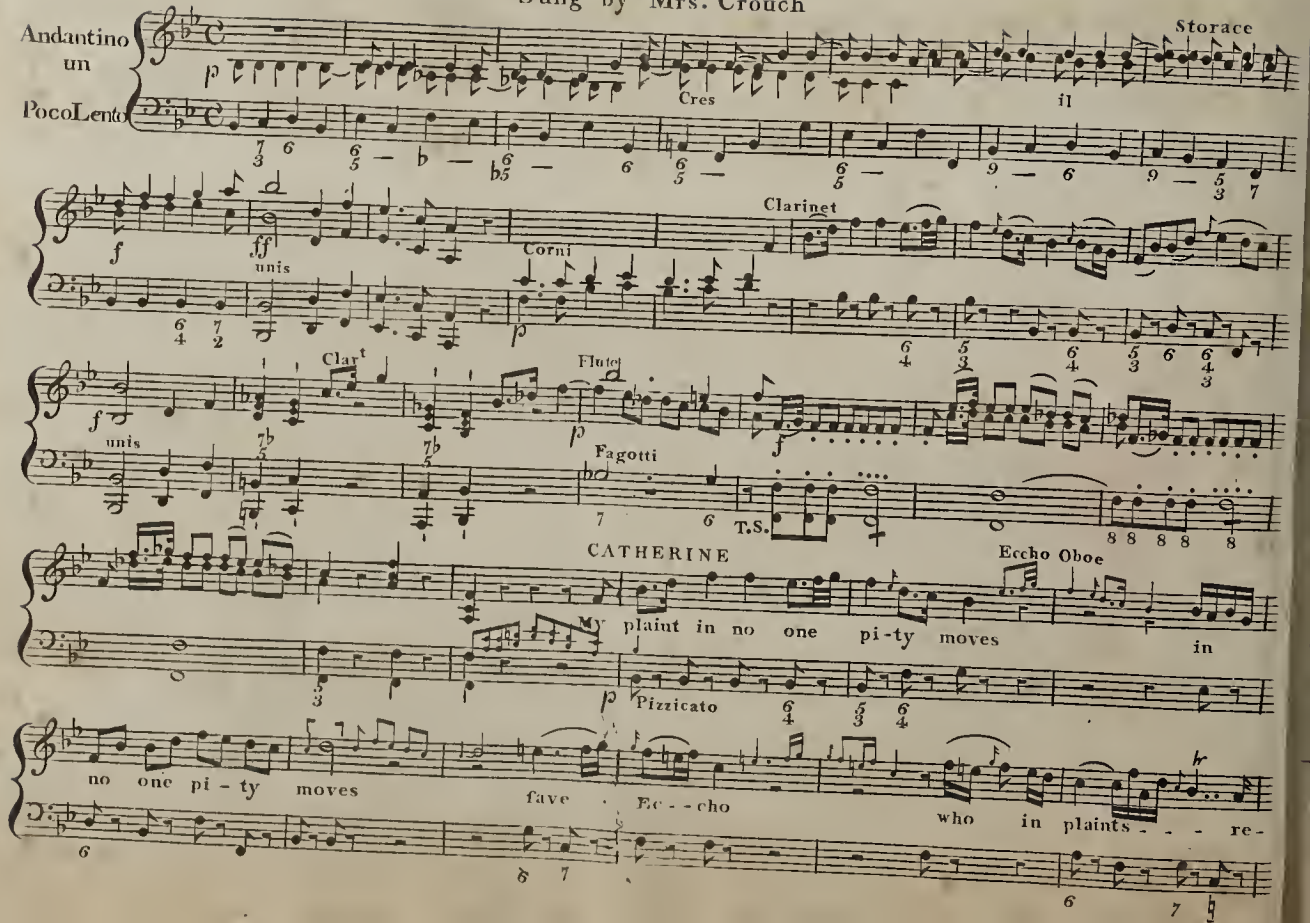

All?
LILLA & GHITTA
Martini
So kindly condefcending to our complaints attending your highneſs us befriending no
unis
CHORUS
more ſhall wrongs aſſail
So kindly con-defcending to our complaints attending your highneſs us befriending no more ſhall wrongs af-
So kindly conde-fcending to our complaints attending your highneſs us befriending no more ſhall wrongs af-
-fail
Lilla
Ghitta be ſilent I beſeech
GHITTA
we're bound to you for
LEOPOLD
Your highneſs pleaſe to hear me
Zounds I'll be cool don't fear me
PETER
-fail
Oh let us hear his ſpeech
LILLA
e - ver SERASKIER
To thank you I'd endea - vour
No fil - ly compliments I pray
me thinks you ſoon might learn the way

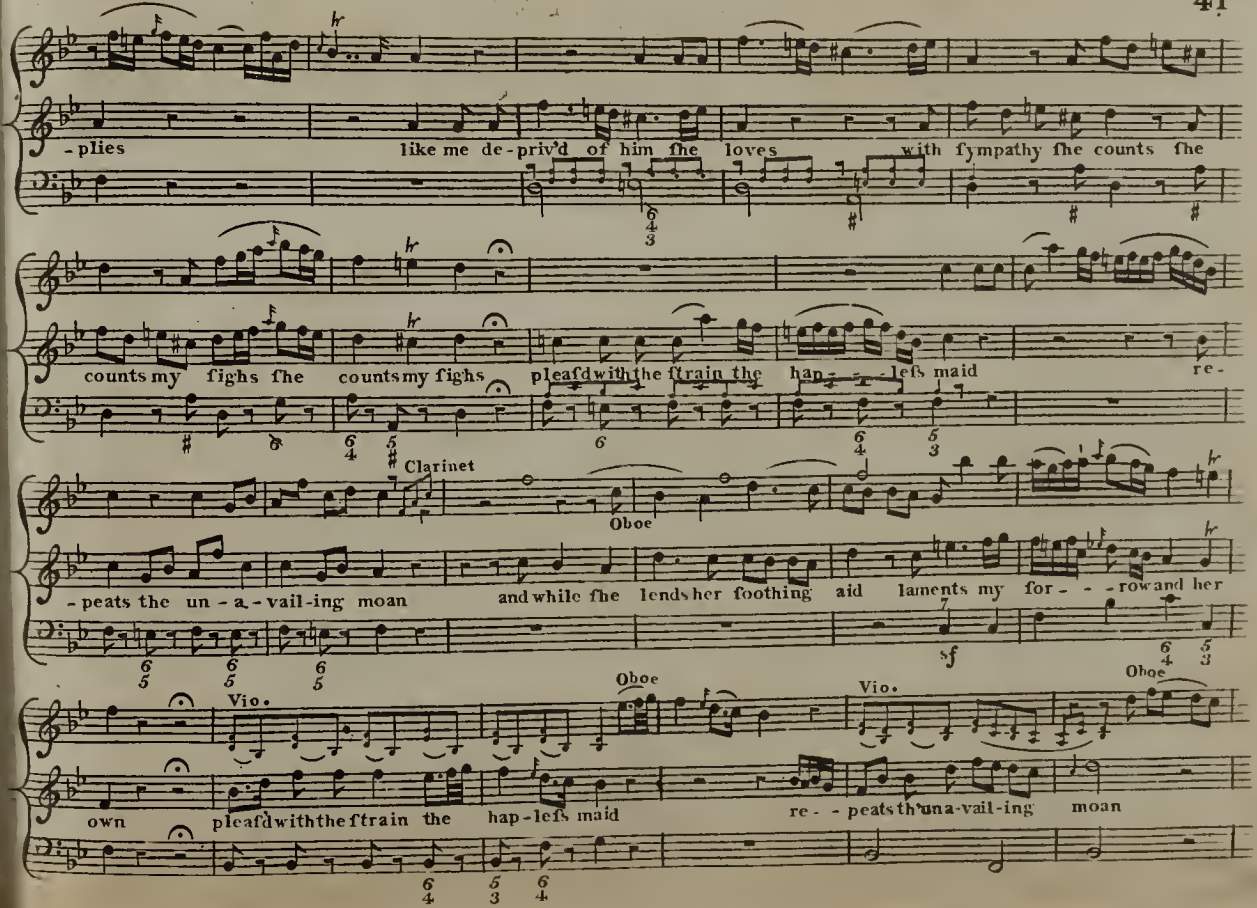

CHORUS
fotto voce
(So kindly con-de-fcen-ding to our complaints at-ten-ding his highneſs us befriending no
Seraſkier
(Seemingly con-de-fcending to their complaintsat-ten-ding tho' Lovemy bo-ſoms
fotto voce
(So kindly con-de-fcen-ding to our complaints at-ten-ding his highneſs us be-friending no
sf sf sf sf sf sf
Principal Voices
CHO.S
more ſhallwrongsaf--fail) may fate our prayers be-friend-ing no dif-appointment ſend-ing let
rending yet ſhall my ſcheme prevail may fate our pray'rs be-friend-ing no dif-appointment ſend-ing let
more ſhallwrongs af--fail) may fate our pray'rs be-friend-ing no dif-appointment ſend--ing let
Cres unis sf sf sf f
fotto voce
love and truth pre-vail let love and truth pre--vail may
love and truth pre-vail let love and truth pre--vail may
love and truth prevail let love and truth pre--vail may

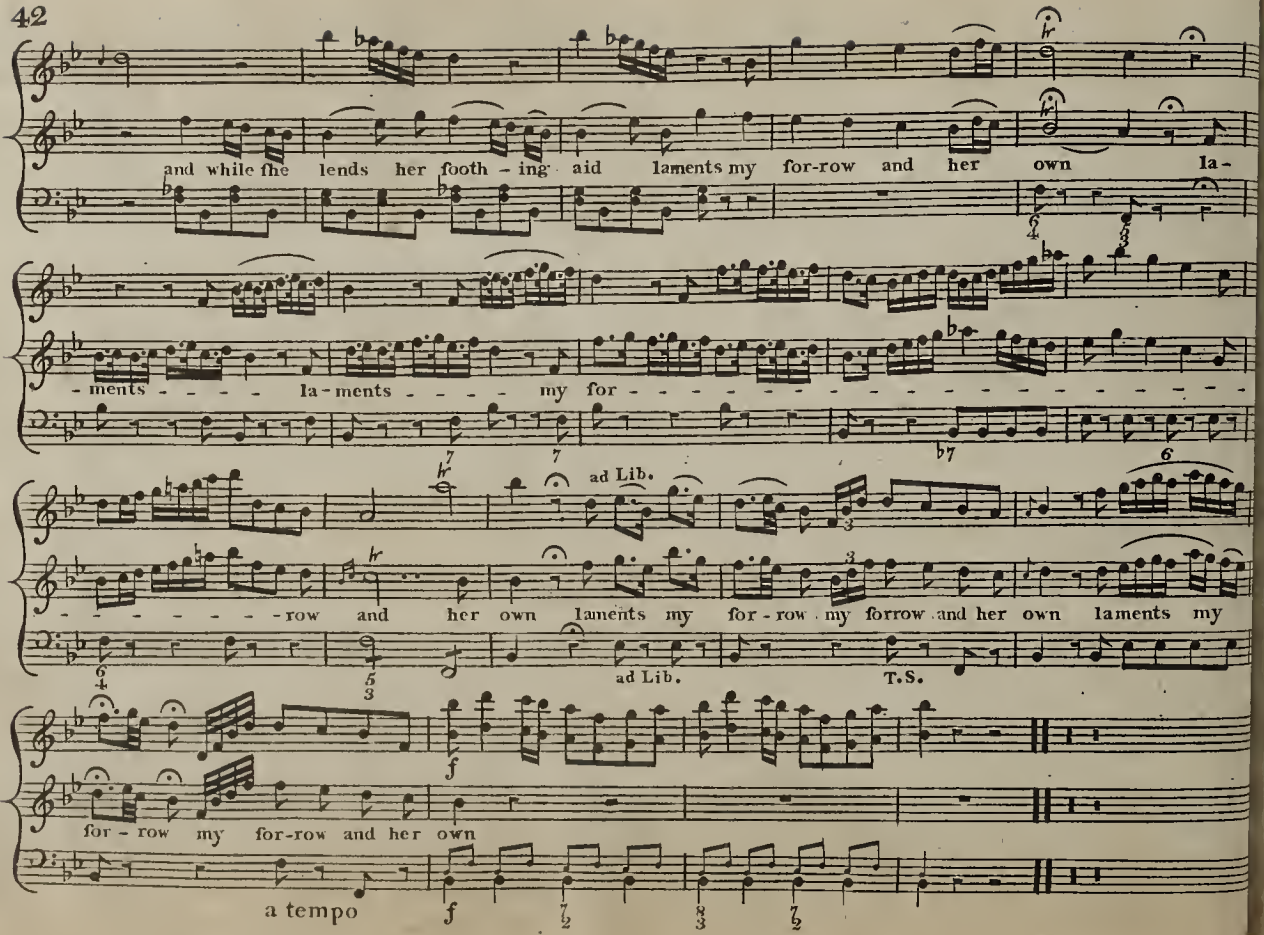

CHORUS
fate our prayers be-friending no difappointment fending let love and trnth prevail fe-cure-ly blifs en-joy-ing all
fate our pray'rs be-friending no difappointment fending let love and truth prevail fe-cure-ly blifs en-joy-ing all
fate our prayers be-friending no difappointment fend-ing let love and trnth prevail fe-cure-ly blifs en-joy-ing all
fears of power an-noy-ing your clemen-cy def-troy-ing now jnf-tice fhall pre-vail (fo kindly con-de-fcen-ding to
Serafkier
fears of power an-noy-ing your clemen-cy def-troy-ing now juf-tice fhall pre-vail feemingly conde-
fears of power an-noy-ing your clemen-cy def-troy-ing now juf-tice fhall pre-vail (fo kindly con-de-fcen-ding to
our complaints at-ten-ding his highneſs us be-friending no more fhall wrongs af-fail) fe-
SER: Tacet
-fcending to their complaints at-ten-ding tho' love my bo-foms rending yet fhall my fcheme prevail fe-
our complaints at-tend-ing his highneſs us be-friending no more fhall wrongs at-fail) fe-
Cres

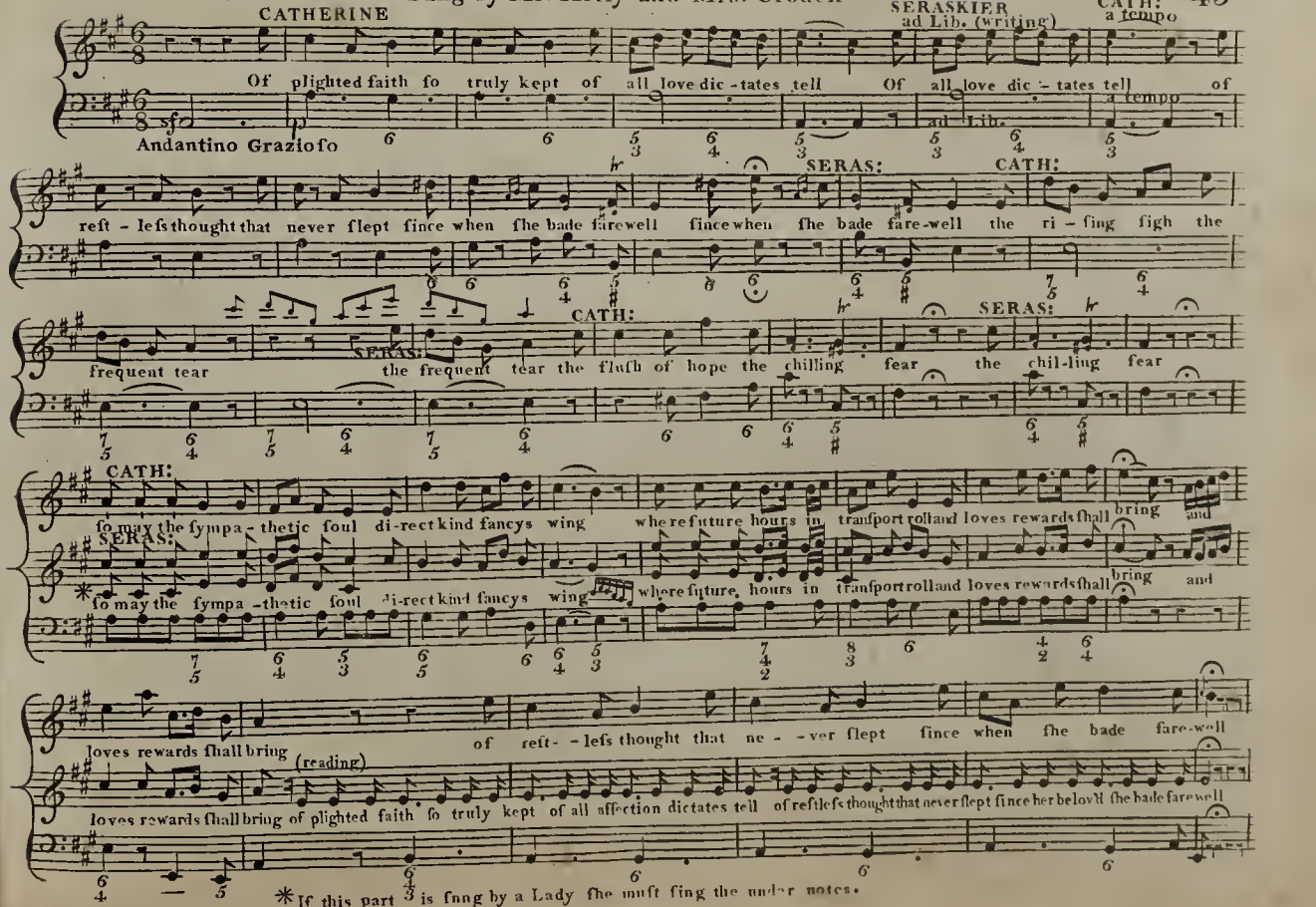

curely blifs en-joy-ing all fears of power an-noy-ing your clemen-cy def-troy-ing now juf-tice fhall prevail
SERAS:
your
curely blifs en-joy-ing all fears of power an-noy-ing (tho' love my bo-foms rend-ing yet fhall my fcheme prevail)
curely blifs en-joy-ing all fears of power an-noy-ing your clemen-cy def-troy-ing now juf-tice fhall prevail
LILLA & GHITA
Highneſs us be-friend-ing no more fhall wrongs af-fail
LILLA & GHITA
fo kindly con-de-fcen-ding no more fhall wrongs af-fail no
(yet fhall my fcheme prevail)
(yet fhall my fcheme prevail yet
no more fhall wrongs af-fail
no more fhall wrongs af-fail no
more fhall wrongs af-fail no more fhall wrongs af-fail.
fhall my fcheme pre-vail yet fhall my fcheme pre-vail.)
more fhall wrongs af-fail no more fhall wrongs af-fail.

Sung by Mrs. Crouch

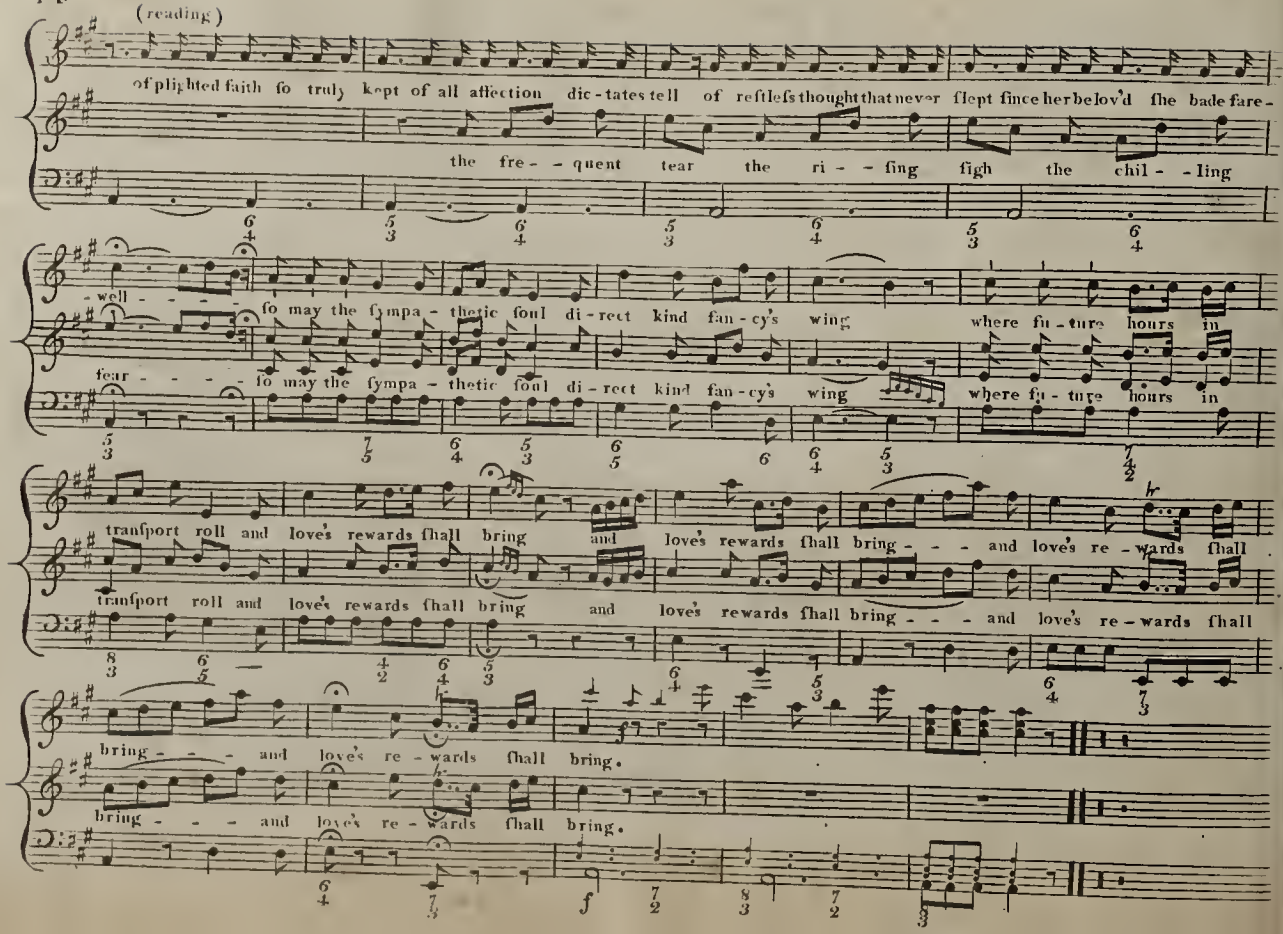


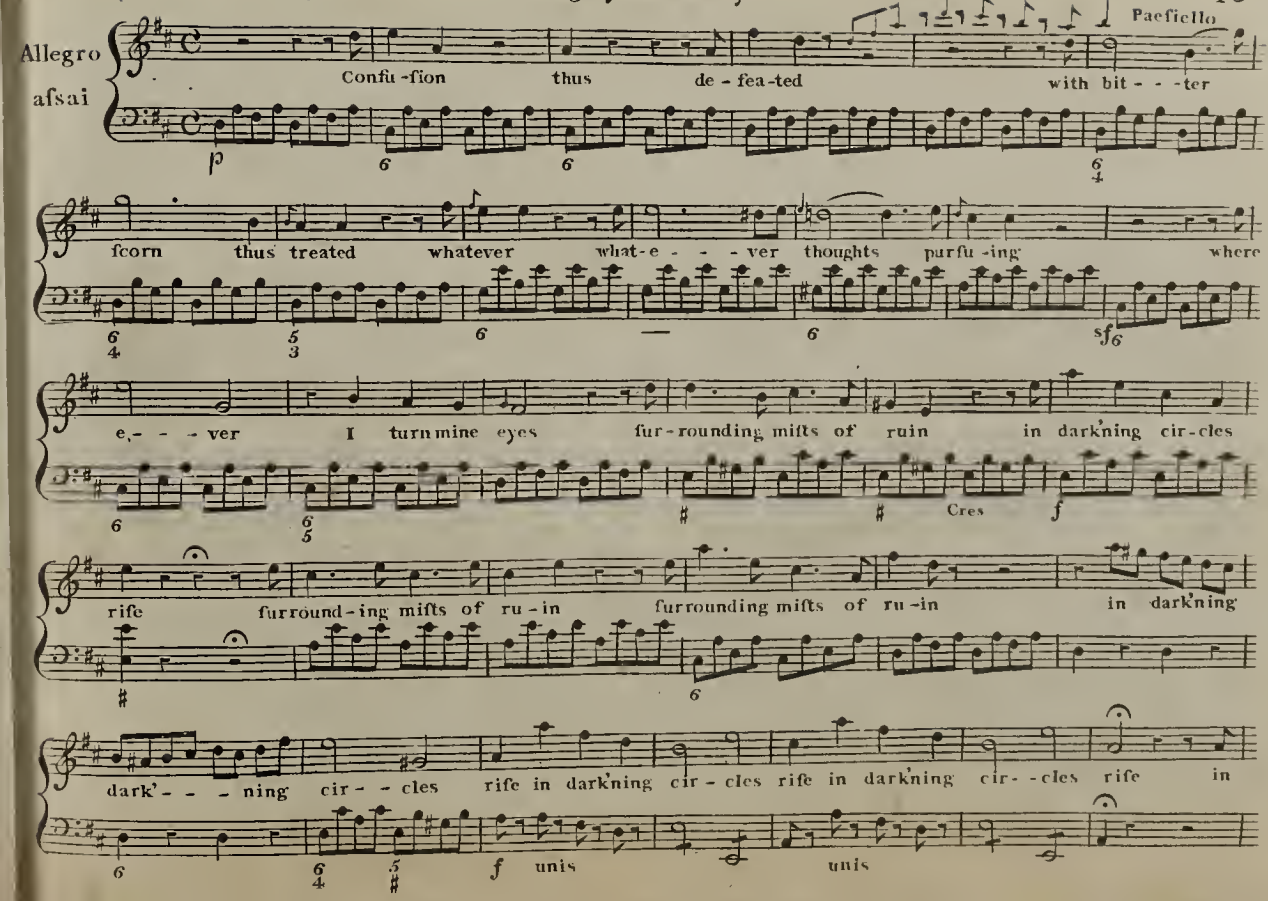

-plies like me de-priv'd of him the loves with fympathy the counts the
counts my fighs the counts my fighs pleafd with the ftrain the hap- - -lefs maid re-
Clarinet
Oboe
-peats the un-a-vail-ing moan and while the lends her foothing aid laments my for- - -row and her
sf
Oboe
Vio.
Oboe
Vio.
Oboe
own pleafd with the ftrain the hap-lefs maid re- - peats th'una-vail-ing moan

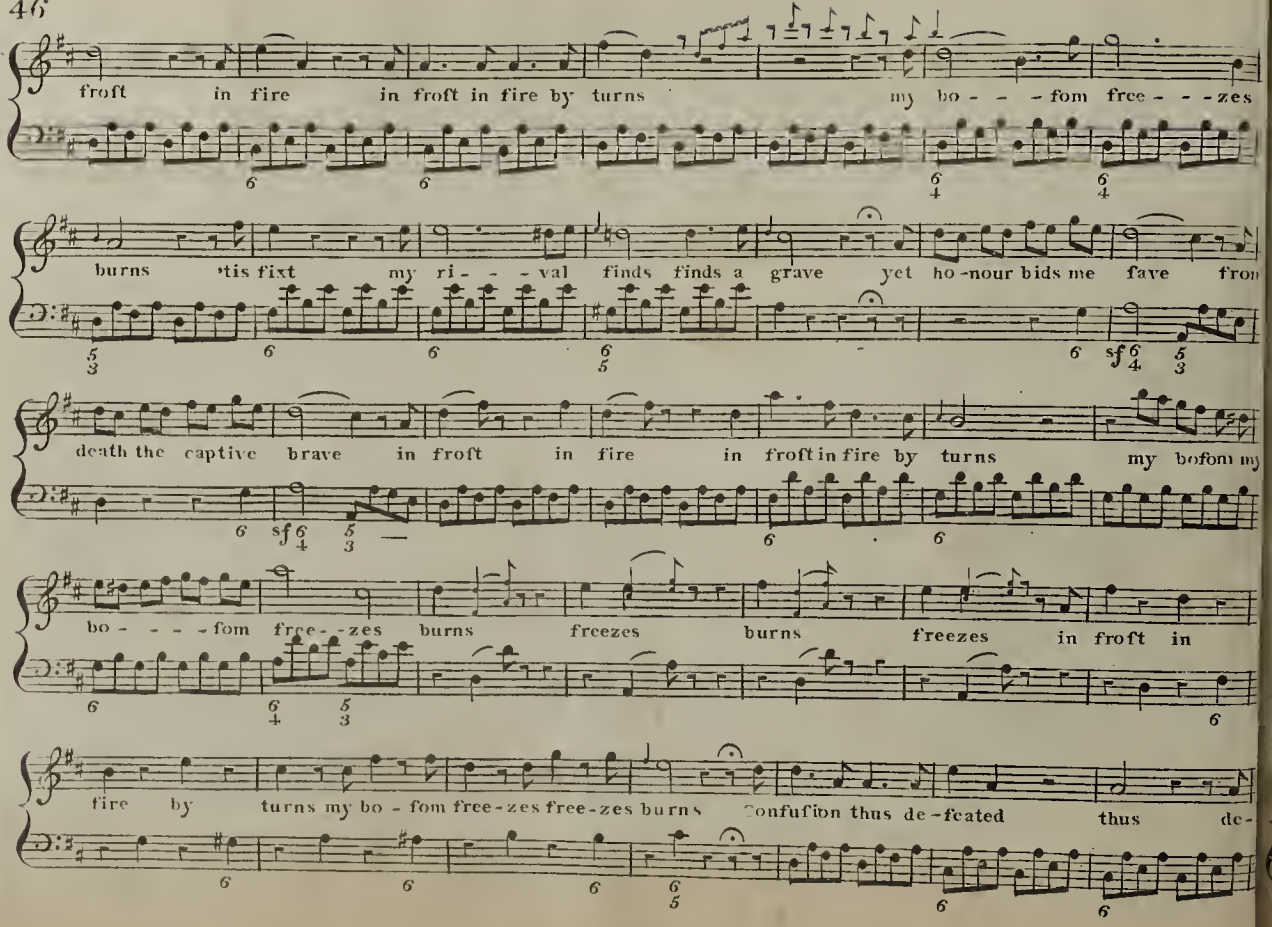

and while she lends her footh - ing aid laments my for-row and her own la-
- ments - - - - la - ments - - - - my for - - - - - - - - - - - - - - - - - -
ad Lib.
- - - - - - - - row and her own laments my for - row my forrow and her own laments my
ad Lib.
T.S.
for - row my for-row and her own
a tempo

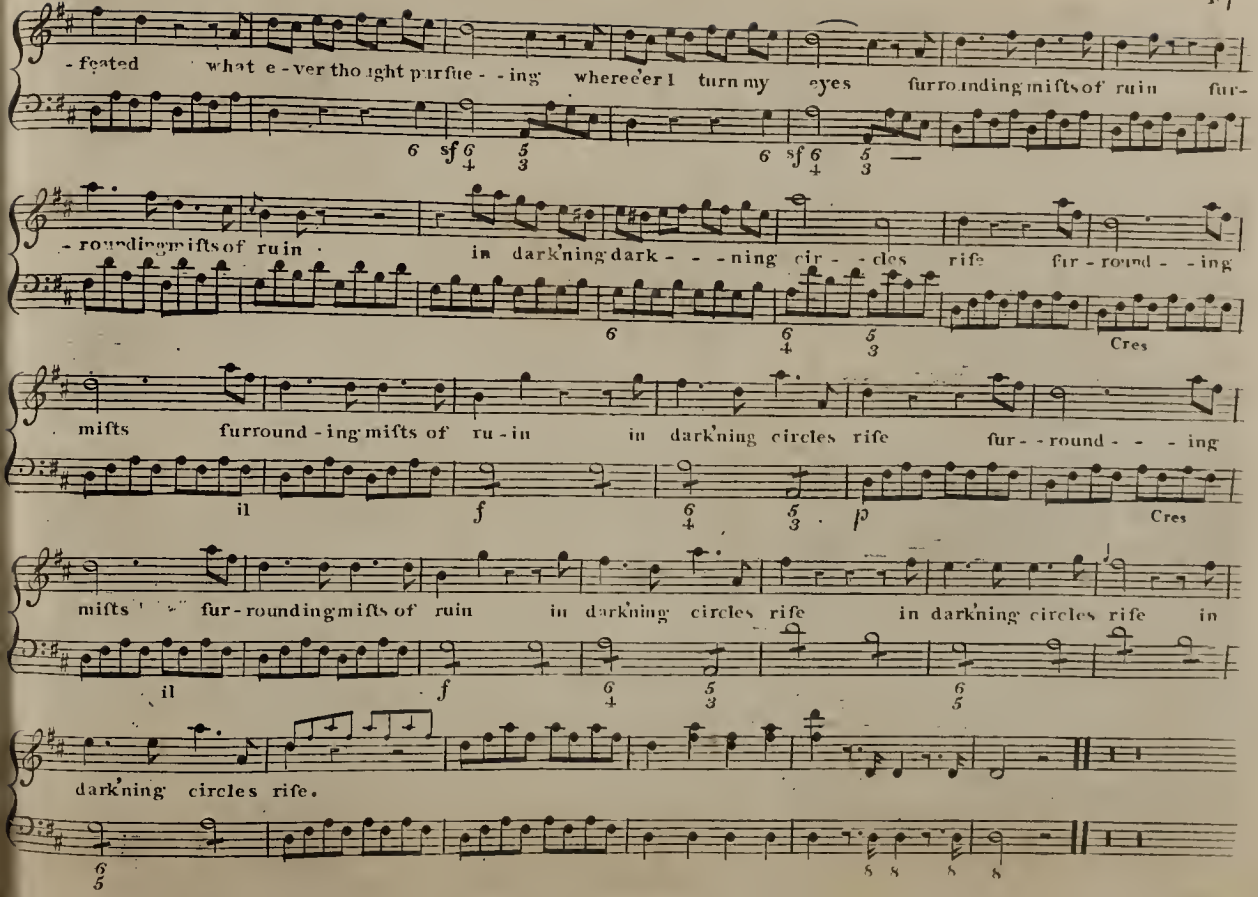

CATHERINE
SERASKIER
ad Lib. (writing)
CATH:
a tempo
Of plighted faith so truly kept of all love dic-tates tell Of all love dic-tates tell of
Andantino Grazioso
ad Lib.
a tempo
SERAS:
CATH:
reft-lefs thought that never flept fince when fhe bade farewell fince when fhe bade fare-well the ri-fing figh the
CATH:
SERAS:
SERAS:
frequent tear
the frequent tear the flufh of hope the chilling fear the chil-ling fear
CATH:
SERAS:
fo may the fympa-thetic foul di-rect kind fancys wing whe refuture hours in tranfport roll and loves rewards fhall bring and
fo may the fympa-thetic foul di-rect kind fancys wing where future hours in tranfport roll and loves rewards fhall bring and
loves rewards fhall bring
of reft--lefs thought that ne--ver flept fince when fhe bade fare-well
(reading)
loves rewards fhall bring of plighted faith fo truly kept of all affection dictates tell of reftlefs thought that never flept fince her belovd fhe bade fare well

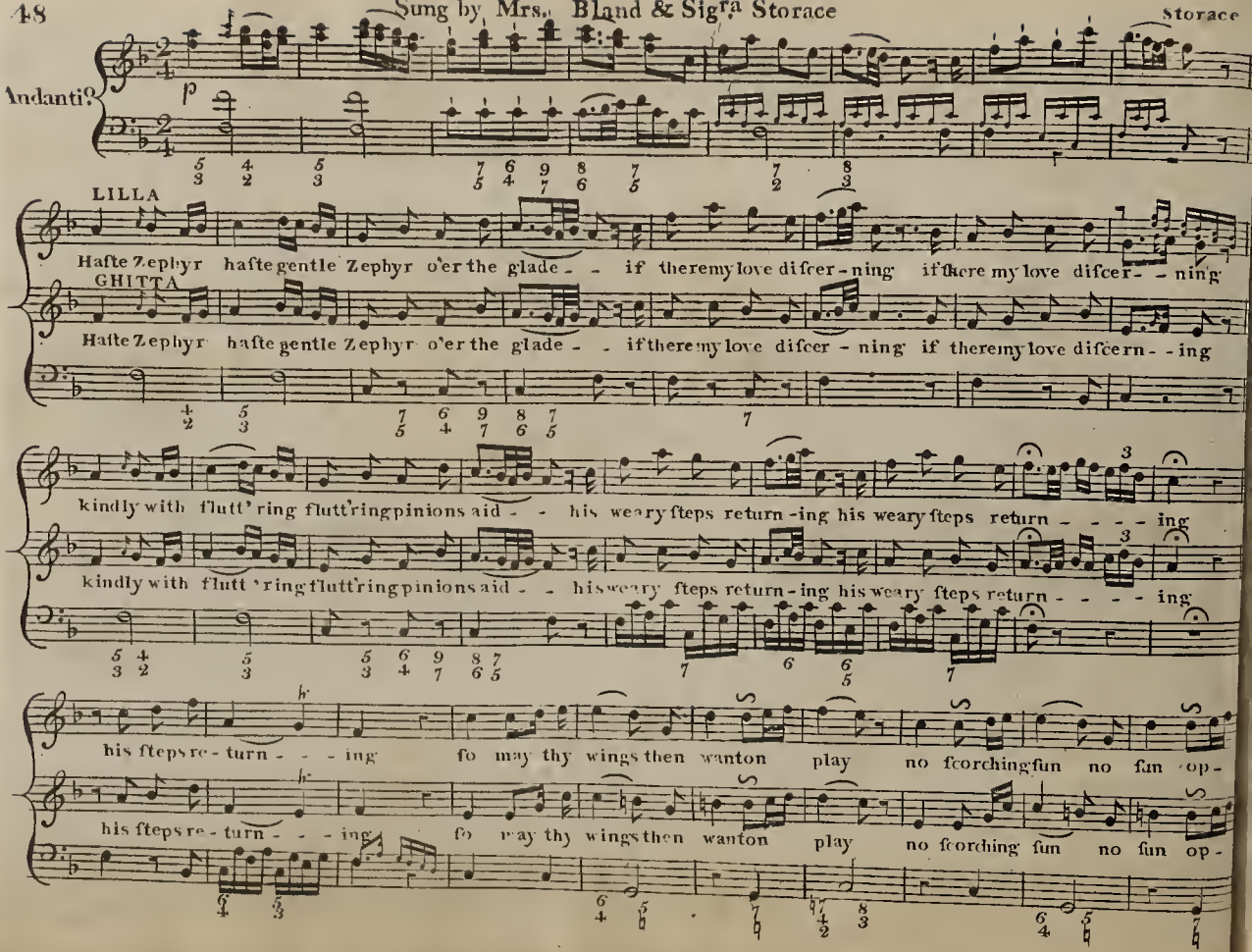
*If this part is fung by a Lady fhe muft fing the under notes.

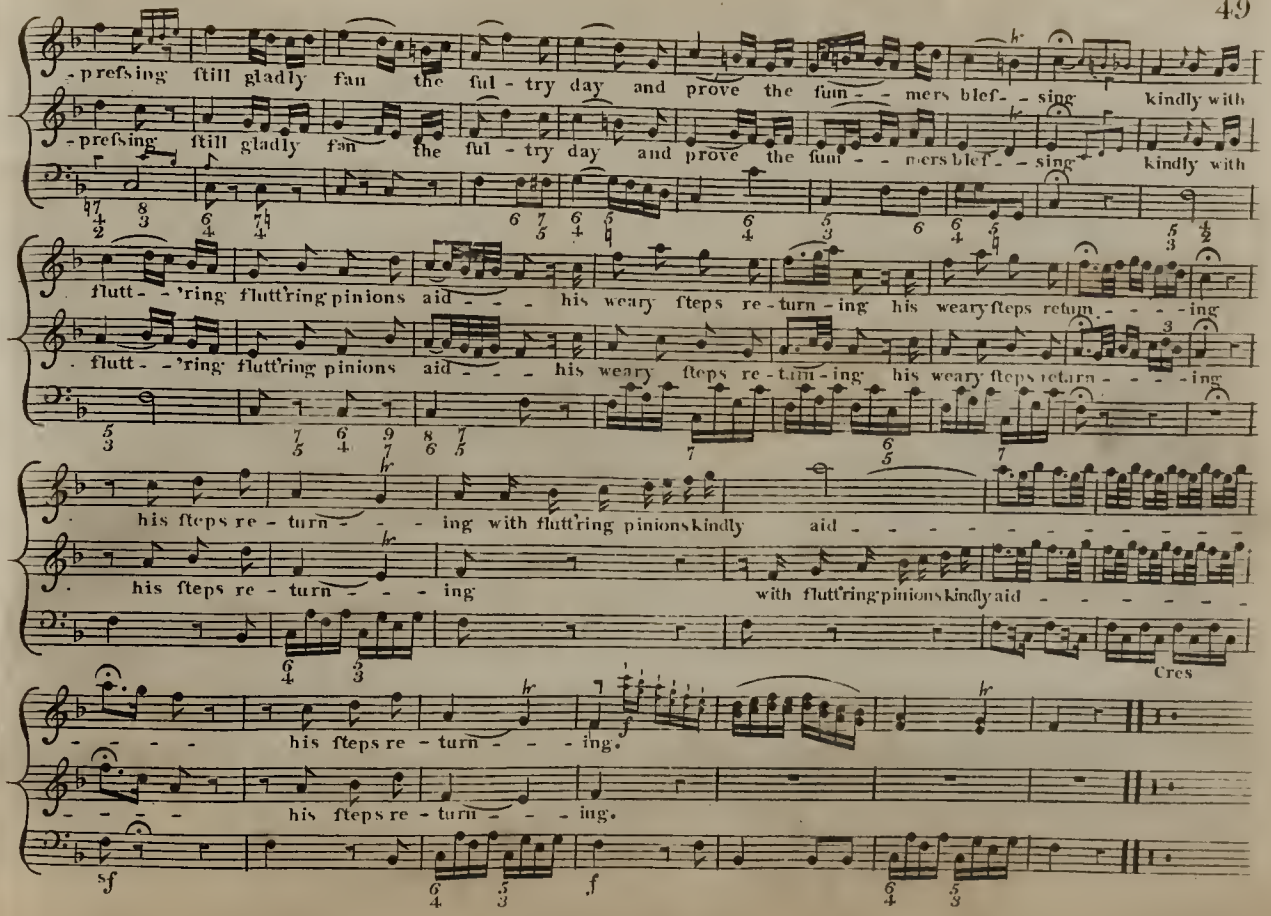

(reading)
of plighted faith ſo truly kept of all affection dic-tates tell of reſtleſs thought that never ſlept ſince her belov'd ſhe bade fare-
the fre- - quent tear the ri- - ſing ſigh the chil- - ling
well- - - -
ſo may the ſympa-thetic ſoul di-rect kind fan-cy's wing where fu-ture hours in
fear- - - -
ſo may the ſympa-thetic ſoul di-rect kind fan-cy's wing where fu-ture hours in
tranſport roll and love's rewards ſhall bring and love's rewards ſhall bring- - - and love's re-wards ſhall
tranſport roll and love's rewards ſhall bring and love's rewards ſhall bring- - - and love's re-wards ſhall
bring- - - and love's re-wards ſhall bring.
bring- - - and love's re-wards ſhall bring.
f


Allegro
afsai
Paefiello
Confu-fion thus de-fea-ted with bit---ter
fcorn thus treated whatever what-e---ver thoughts purfu-ing where
e,---ver I turn mine eyes fur-rounding mifts of ruin in dark'ning cir-cles
Cres
rife furround-ing mifts of ru-in furrounding mifts of ru-in in dark'ning
dark'---ning cir---cles rife in dark'ning cir-cles rife in dark'ning cir---cles rife in
unis
unis


froft in fire in froft in fire by turns my bo - - - fom free - - - zes
burns 'tis fixt my ri - - - val finds finds a grave yet ho-nour bids me fave fron
death the captive brave in froft in fire in froft in fire by turns my bofom my
bo - - - fom free - - zes burns freezes burns freezes in froft in
fire by turns my bo - fom free-zes free-zes burns Confufion thus de-feated thus de-


-feated what e-ver tho ight pur fue - - ing where'er I turn my eyes furro.nding mifts of ruin fur-
sf sf
-rounding mifts of ruin in dark'ning dark - - - ning cir - - cles rife fur-round - - ing
Cres
mifts furround-ing mifts of ru-in in dark'ning circles rife fur - - round - - - ing
il f p Cres
mifts fur-rounding mifts of ruin in dark'ning circles rife in dark'ning circles rife in
il f
dark'ning circles rife.


Andanti?
p
LILLA
Haſte Zephyr haſte gentle Zephyr o'er the glade - - if there my love diſcer - ning if there my love diſcer - - ning
GHITTA
Haſte Zephyr haſte gentle Zephyr o'er the glade - - if there my love diſcer - ning if there my love diſcern - - ing
kindly with flutt'ring flutt'ring pinions aid - - his weary ſteps return - ing his weary ſteps return - - - - ing
kindly with flutt'ring flutt'ring pinions aid - - his weary ſteps return - ing his weary ſteps return - - - - ing
his ſteps re - turn - - - ing ſo may thy wings then wanton play no ſcorching ſun no ſun op -
his ſteps re - turn - - - ing ſo may thy wings then wanton play no ſcorching ſun no ſun op -


-preſsing ſtill gladly fan the ful - try day and prove the ſum - - mers blef - - sing kindly with
-preſsing ſtill gladly fan the ful - try day and prove the ſum - - mers blef - - sing kindly with
flutt - - 'ring flutt'ring pinions aid - - - his weary ſteps re - turn - ing his weary ſteps return - - - - ing
flutt - - 'ring flutt'ring pinions aid - - - his weary ſteps re - turn - ing his weary ſteps return - - - - ing
his ſteps re - turn - - - ing with flutt'ring pinions kindly aid - - - - - - - - - - - - - -
his ſteps re - turn - - - ing with flutt'ring pinions kindly aid - - - - - - -
Cres
- - - - his ſteps re - turn - - - ing.
- - - - his ſteps re - turn - - - ing.
sf
f
f

# SESTETTE. Sung by Mr. Kelly Mr. Fox Mr. Bannister Junr. Mr. Dignum Mrs. Bland and Sigra. Storace.

Martini

Larghetto

LILLA
Night thus from me concealing the form of him I love Oh let his voice re-vealing his truth my

GHITA
Night that from me concealing the form of him I love Oh let his voice re-vealing his truth my

Sem.p T.S.

SERASKIER
doubts remove night thus from me concealing the form of her I love Oh let her voice re-

ISMAEL
doubts remove night thus from me concealing the form of her I love Oh let her voice re-

T.S.

LILLA
-vealing her truth my doubts remove Oh heav'ns the Serafkier a lovers accents hear

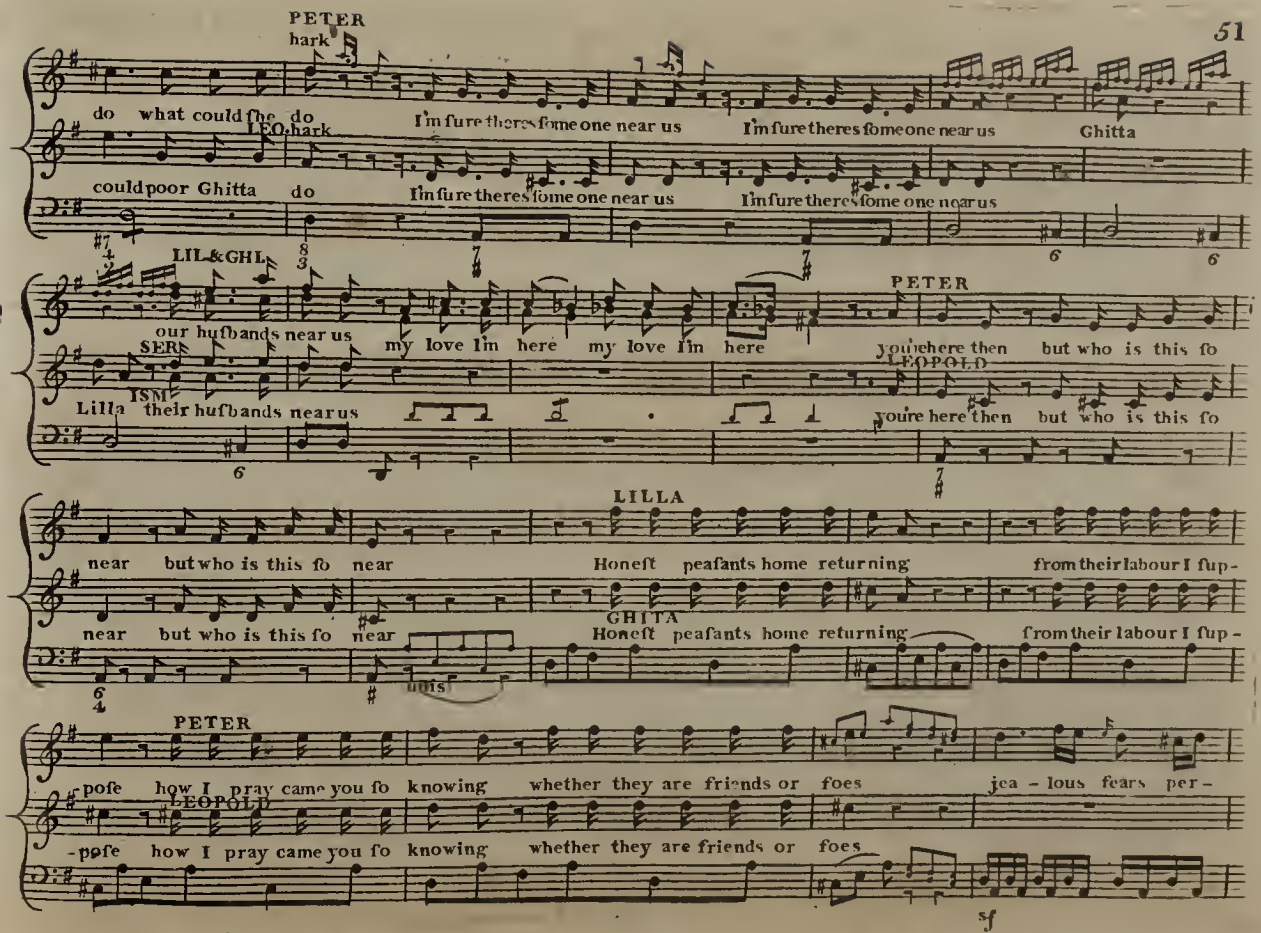
SERASKIER
with sympathetic.

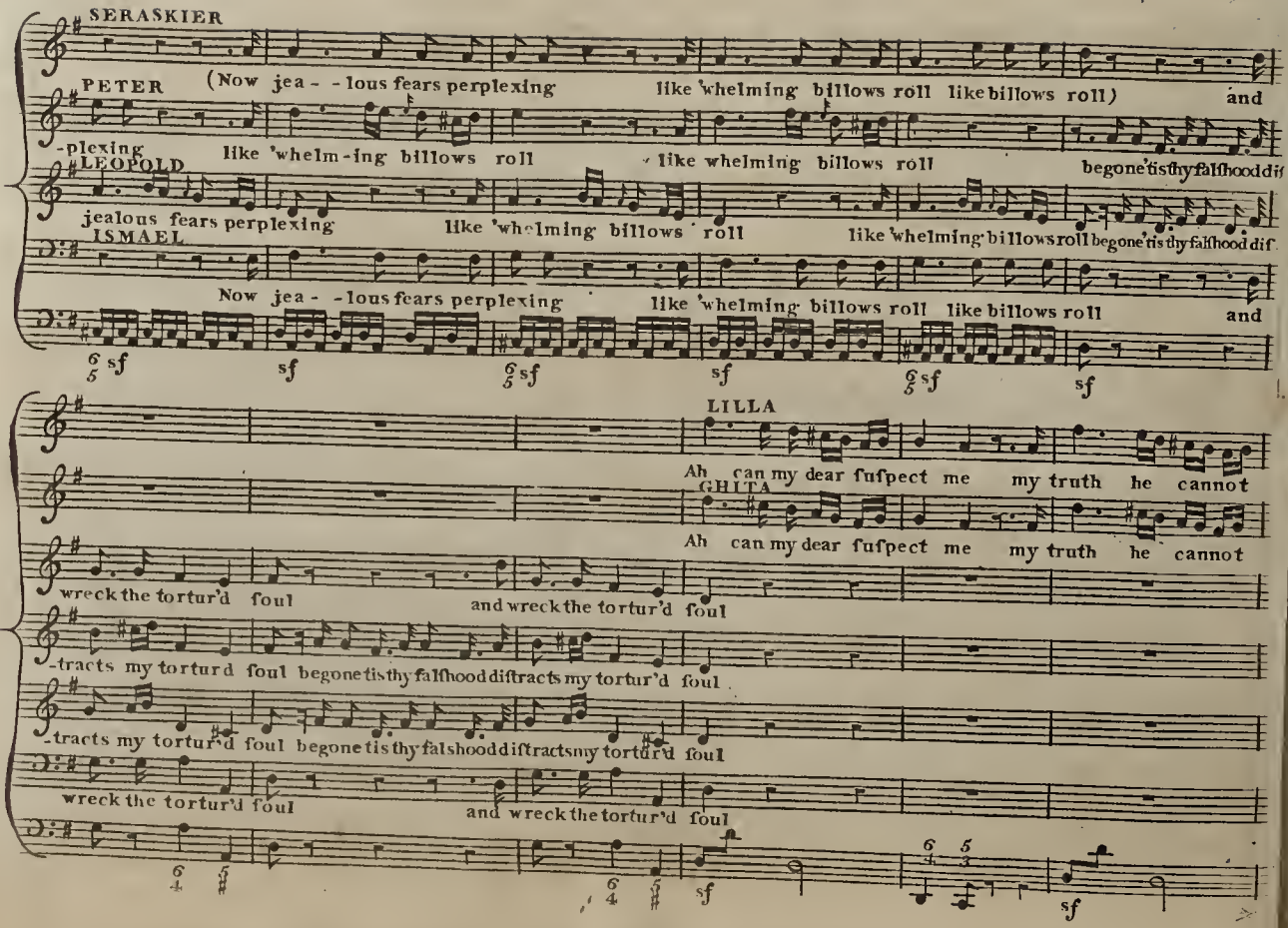
GHITA
-vealing her truth my doubts remove Oh heav'ns the Serafkier

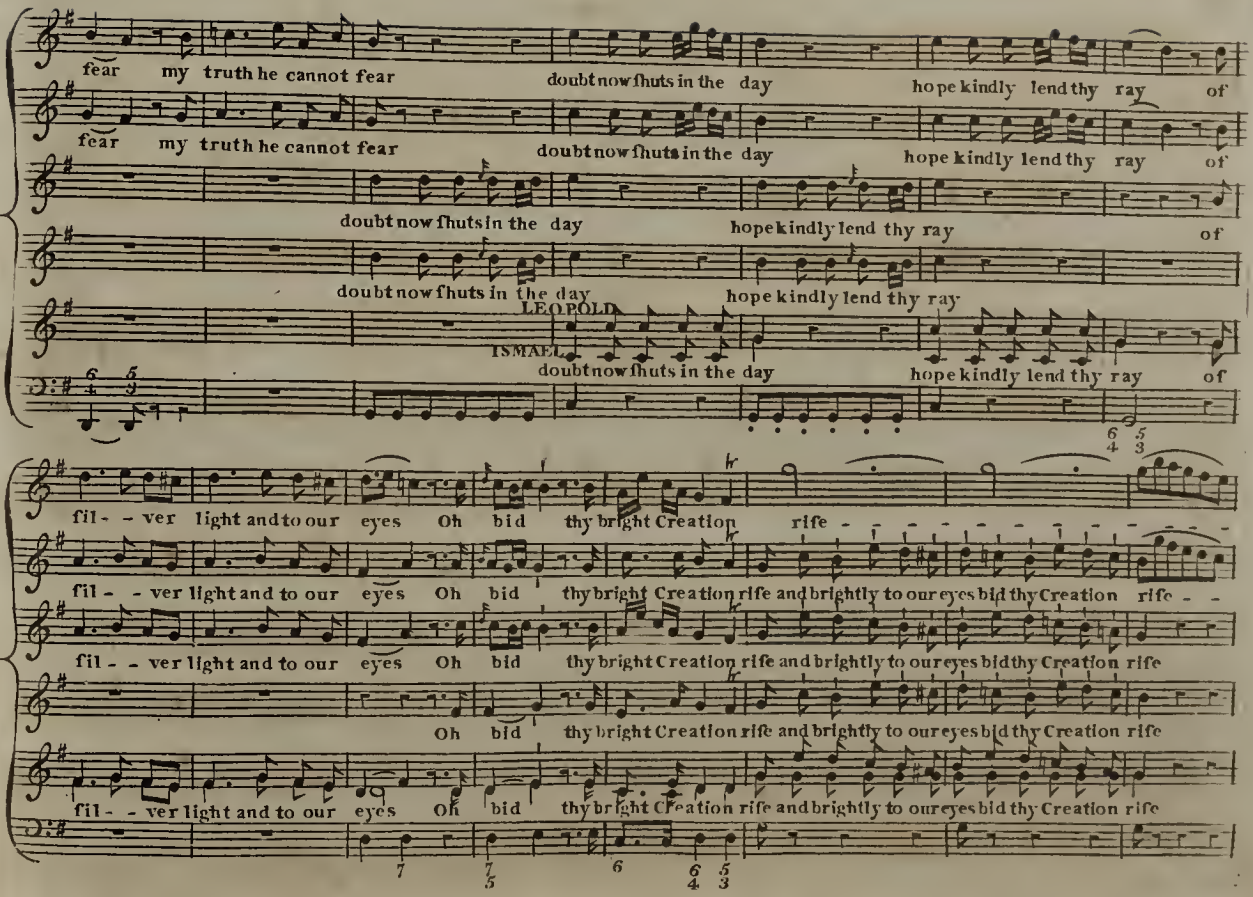
ISMAEL
with sympathetic.

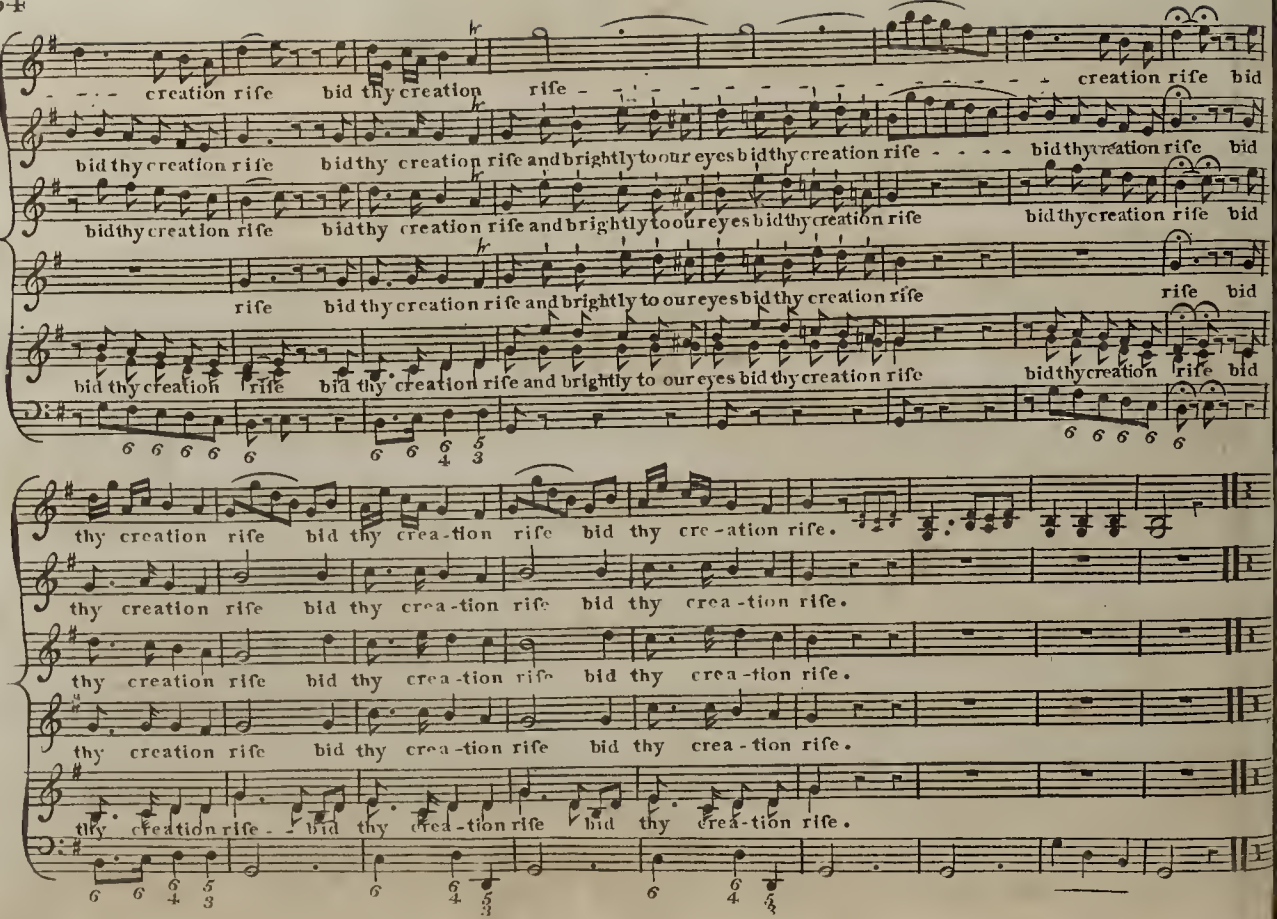
LILLA
Ah
paf-sion fond ex-pectation chear fond ex-pectation chear fhould my hufband hear us what could poor Lilla

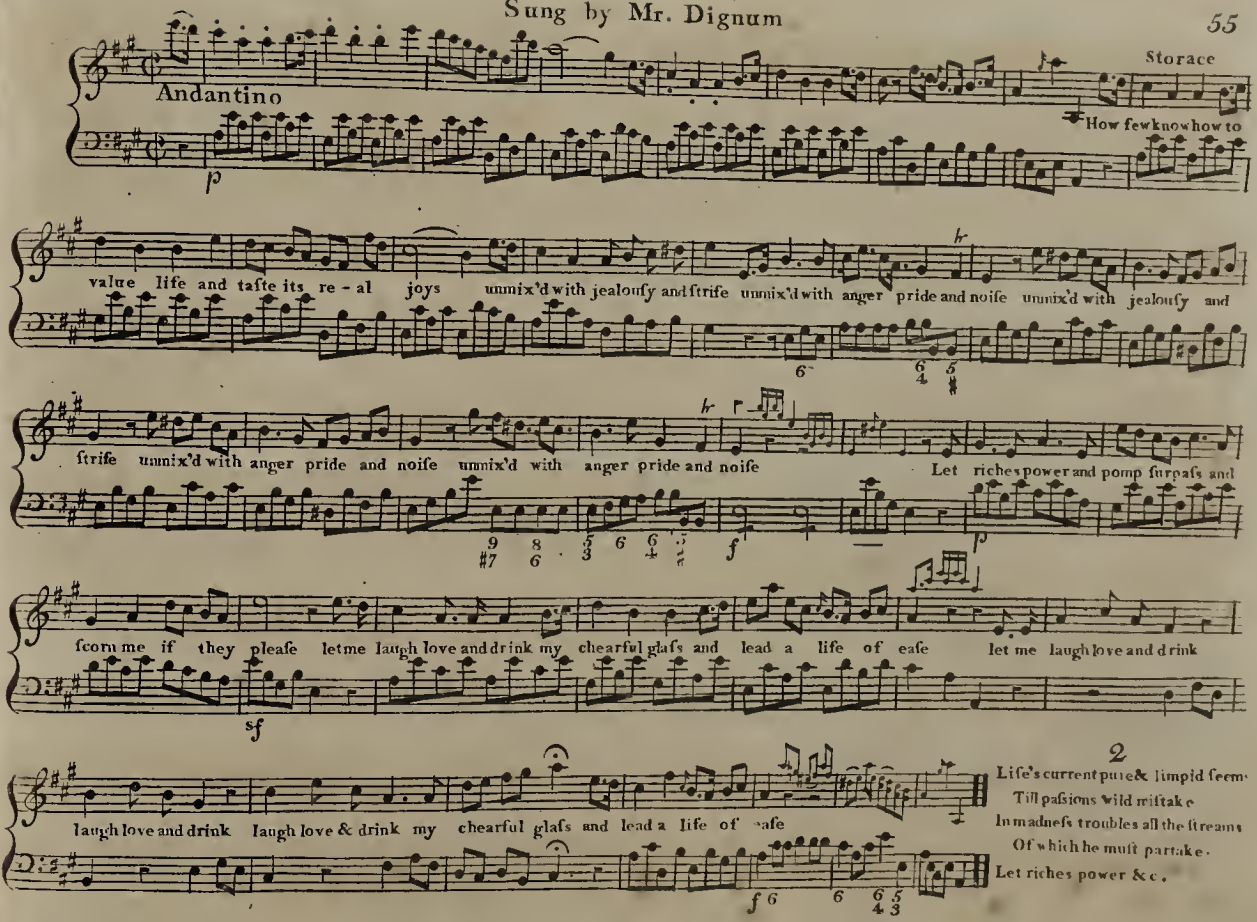
GHITA
paf-sion fond ex-pectation chear fond ex-pectation chear Ah fhould my hufband hear us what

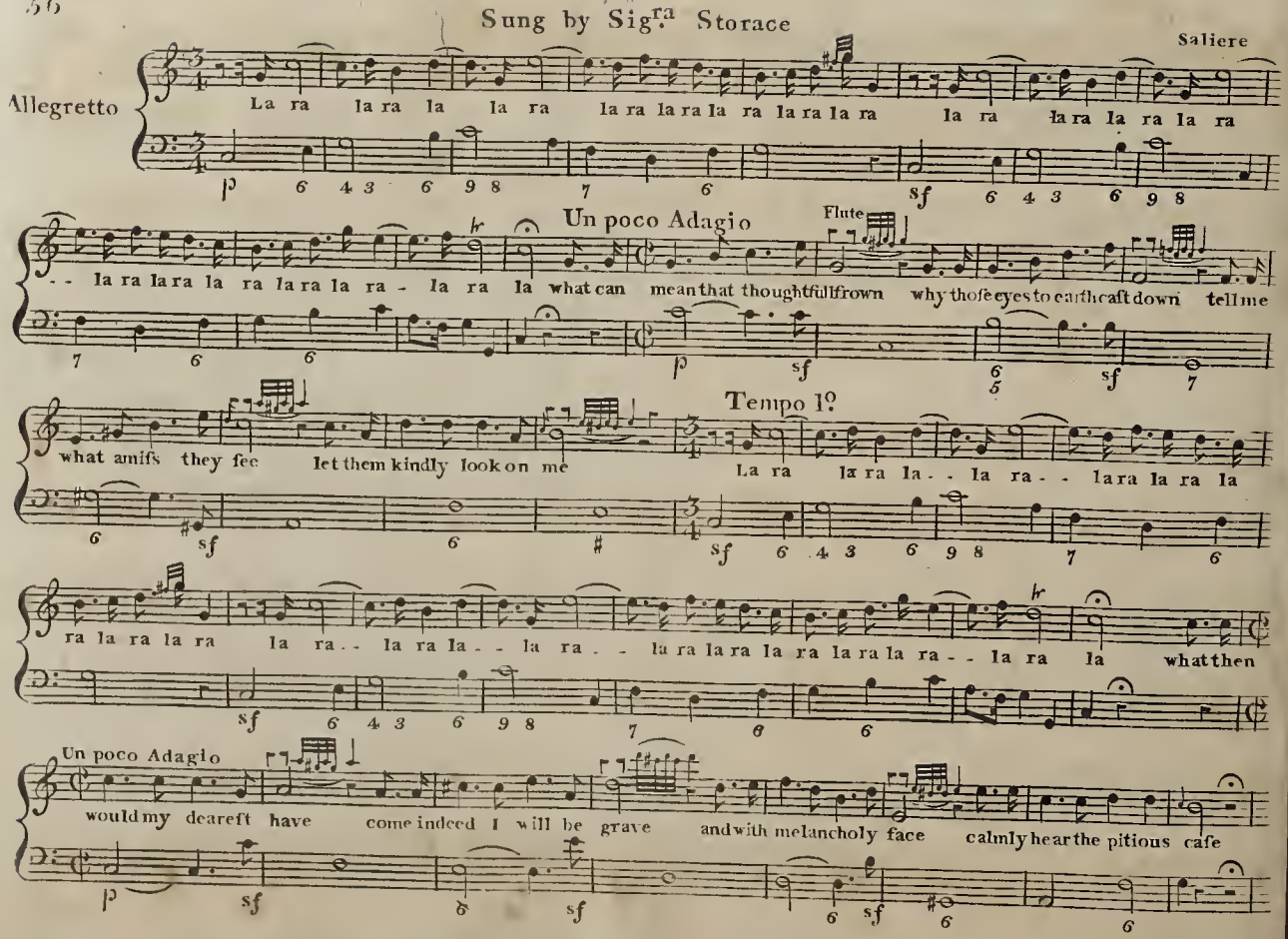

PETER
hark
do what could the do
LEO. hark
I'm sure there's some one near us
I'm sure there's some one near us
Ghitta
could poor Ghitta do
I'm sure there's some one near us
I'm sure there's some one near us
LIL & GHL
our husbands near us
my love I'm here my love I'm here
you're here then but who is this so
SER.
ISM.
Lilla their husbands near us
LEOPOLD
you're here then but who is this so
LILLA
near but who is this so near
Honest peasants home returning
from their labour I sup-
near but who is this so near
GHITA
Honest peasants home returning
from their labour I sup-
hist!
PETER
pose how I pray came you so knowing
whether they are friends or foes
jea - lous fears per -
LEOPOLD
-pose how I pray came you so knowing
whether they are friends or foes
sf


SERASKIER
PETER
(Now jea - - lous fears perplexing like 'whelming billows roll like billows roll) and
-plexing like 'whelm-ing billows roll like whelming billows roll begone 'tis thy falfhood dif
LEOPOLD
jealous fears perplexing like 'whelming billows roll like 'whelming billows roll begone 'tis thy falfhood dif
ISMAEL
Now jea - - lous fears perplexing like 'whelming billows roll like billows roll and
sf sf sf sf sf
LILLA
Ah can my dear fufpect me my truth he cannot
GHITA
Ah can my dear fufpect me my truth he cannot
wreck the tortur'd foul and wreck the tortur'd foul
-tracts my tortur'd foul begone tis thy falfhood diftracts my tortur'd foul
-tracts my tortur'd foul begone tis thy falshood diftracts my tortur'd foul
wreck the tortur'd foul and wreck the tortur'd foul
sf sf


fear my truth he cannot fear
doubt now shuts in the day
hope kindly lend thy ray of
fear my truth he cannot fear
doubt now shuts in the day
hope kindly lend thy ray of
doubt now shuts in the day
hope kindly lend thy ray of
doubt now shuts in the day
hope kindly lend thy ray
LEOPOLD
ISMAEL
doubt now shuts in the day
hope kindly lend thy ray of
fil - - ver light and to our eyes Oh bid thy bright Creation rife - - - - - - - - - - - -
fil - - ver light and to our eyes Oh bid thy bright Creation rife and brightly to our eyes bid thy Creation rife - -
fil - - ver light and to our eyes Oh bid thy bright Creation rife and brightly to our eyes bid thy Creation rife
Oh bid thy bright Creation rife and brightly to our eyes bid thy Creation rife
fil - - ver light and to our eyes Oh bid thy bright Creation rife and brightly to our eyes bid thy Creation rife


creation rise bid thy creation rise - - - - - - - - - - - - - - - creation rise bid
bid thy creation rise bid thy creation rise and brightly to our eyes bid thy creation rise - - - - bid thy creation rise bid
bid thy creation rise bid thy creation rise and brightly to our eyes bid thy creation rise bid thy creation rise bid
rise bid thy creation rise and brightly to our eyes bid thy creation rise rise bid
bid thy creation rise bid thy creation rise and brightly to our eyes bid thy creation rise bid thy creation rise bid
thy creation rise bid thy crea-tion rise bid thy cre-ation rise.
thy creation rise bid thy crea-tion rise bid thy crea-tion rise.
thy creation rise bid thy crea-tion rise bid thy crea-tion rise.
thy creation rise bid thy crea-tion rise bid thy crea-tion rise.
thy creation rise - - bid thy crea-tion rise bid thy crea-tion rise.


Andantino
Storace
How few know how to
p
value life and taste its re - al joys unmix'd with jealousy and strife unmix'd with anger pride and noise unmix'd with jealousy and
strife unmix'd with anger pride and noise unmix'd with anger pride and noise
Let riches power and pomp surpass and
f
p
scorn me if they please let me laugh love and drink my chearful glass and lead a life of ease let me laugh love and drink
sf
laugh love and drink laugh love & drink my chearful glass and lead a life of ease
f
2
Life's current pure & limpid seem
Till passions wild mistake
In madness troubles all the streams
Of which he must partake.
Let riches power &c.


Sung by Sig.ra Storace
Saliere
Allegretto
La ra la ra la la ra la ra la ra la ra la ra la ra la ra la ra la ra
Un poco Adagio
Flute
la ra la ra la ra la ra la ra la ra la ra la what can mean that thoughtfull frown why those eyes to earth cast down tell me
Tempo 1º
what amifs they fee let them kindly look on me
La ra la ra la la ra la ra la ra la ra
ra la ra la ra la ra la ra la ra la ra la ra la ra la ra la ra la ra la ra la what then
Un poco Adagio
would my deareft have come indeed I will be grave and with melancholy face calmly hear the pitious cafe

Tempo 1º

La ra la ra la la ra - - ra la ra la ra ra la ra la ra la ra - - la ra la

sf

la ra - - la ra la ra la ra la ra la ra - - la ra la

f

## SERANADE

Sung by Mr. Kelly

Kelly

Andantino

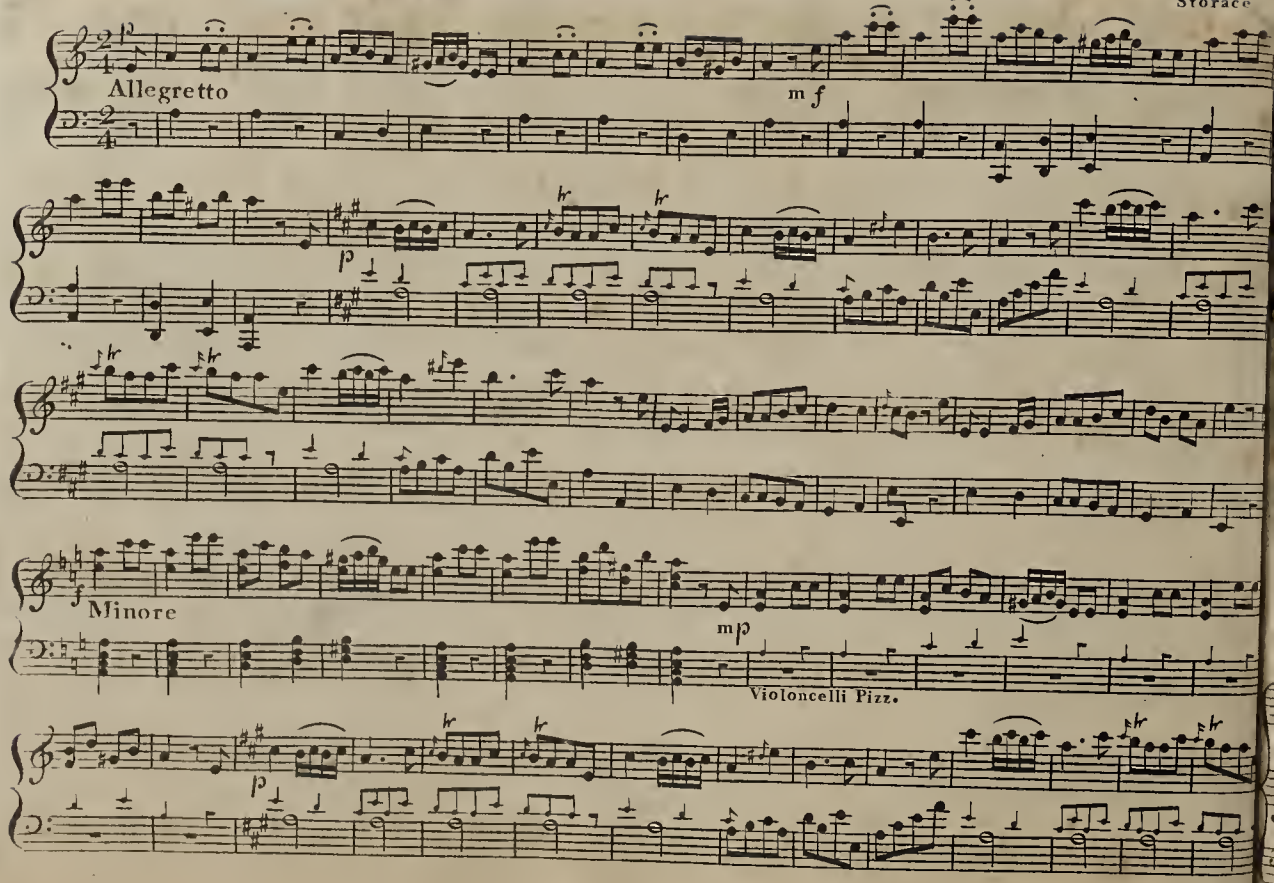
To migh - - - ty love the yielding ſtrings as pref - - - sing fa - - cred to

him they praiſe their ſweet em - - ploy Ah my fond heart whoſe paſſion they're ex-

pref - - - - sing vi - - brates like them to love but not to joy.

# MARCH of Turkish Soldiers

Storace



Majore

Sung by Mr. Dignum Mr. Dubois Mr. Sedgwick and Chorus of Auſtrians.

Storace

Principal Voices

Since victory now like a miſtreſs kind puts an end to all our quarrels

Principal Voices

Allegro Maeſtoſo

Since victory now like a miſtreſs kind puts an end to all our quarrels

Baſso Tacet

unis

Since victory now like a miſtreſs kind puts an end to all our quarrels

CHO:

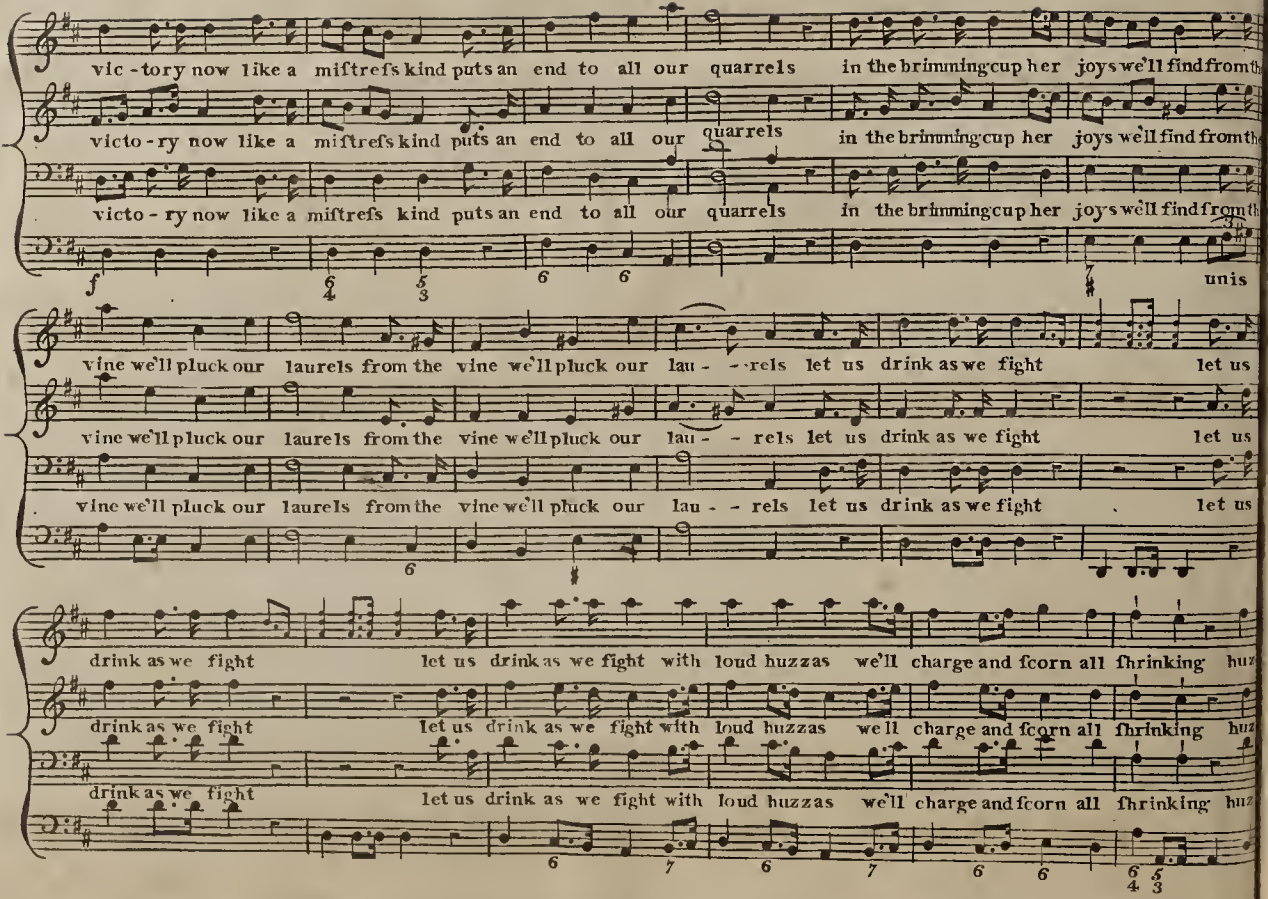
In the brimming Cup her joys we'll find from the vine we'll pluck our Laurels from the vine we'll pluck our Lau - rels Since

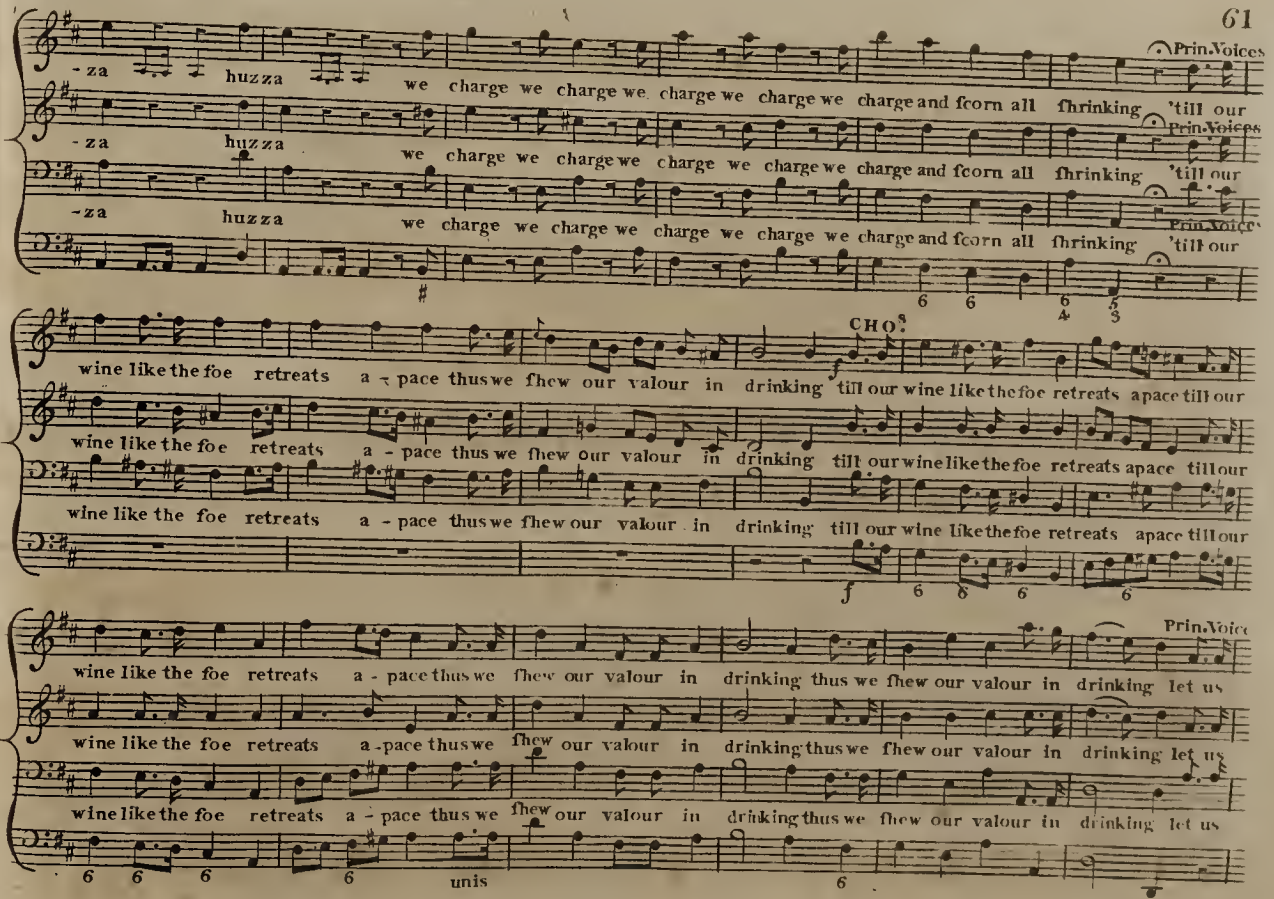
CHO:

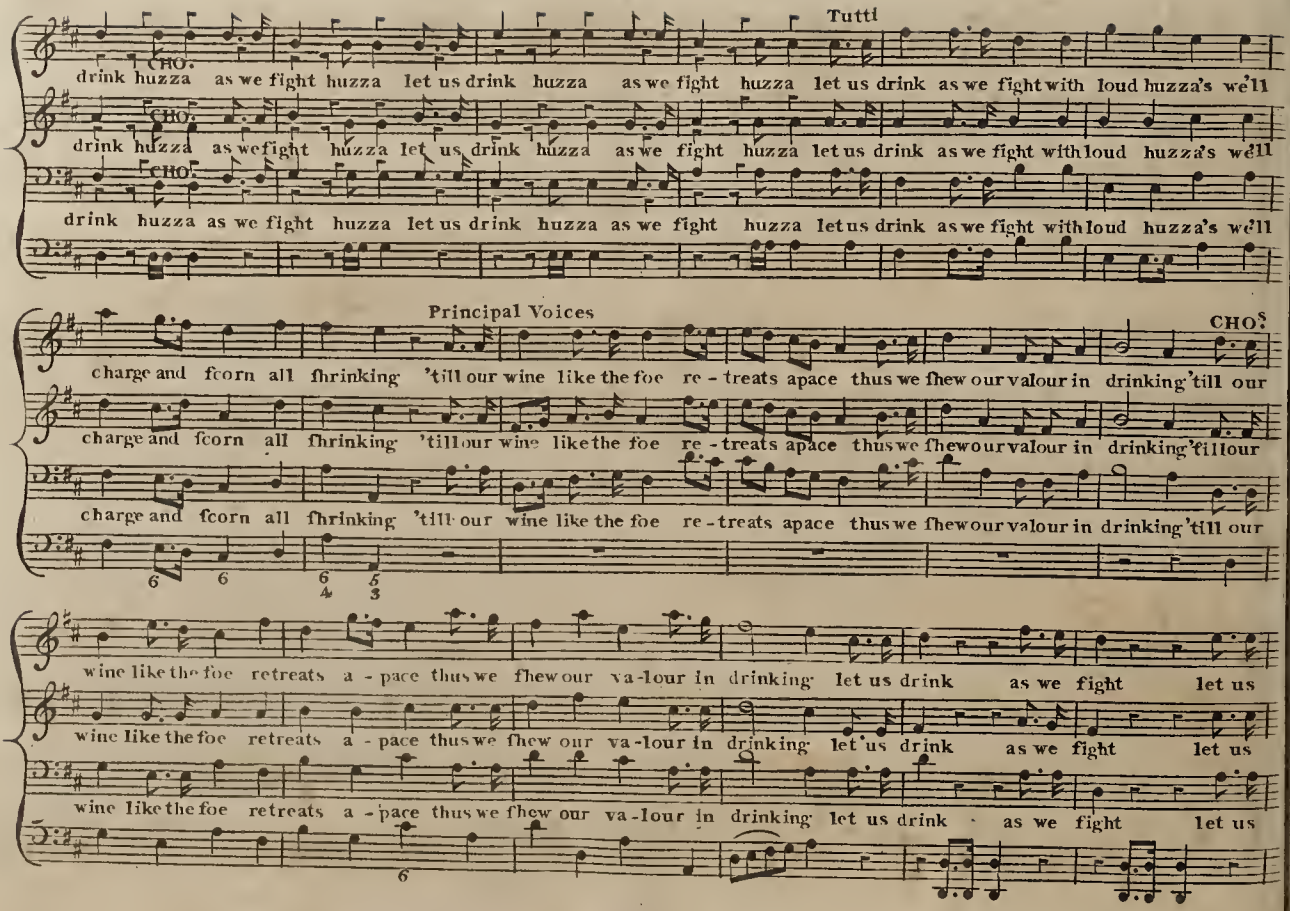
In the brimming Cup her joys we'll find from the vine we'll pluck our Laurels from the vine we'll pluck our Lau - rels Since

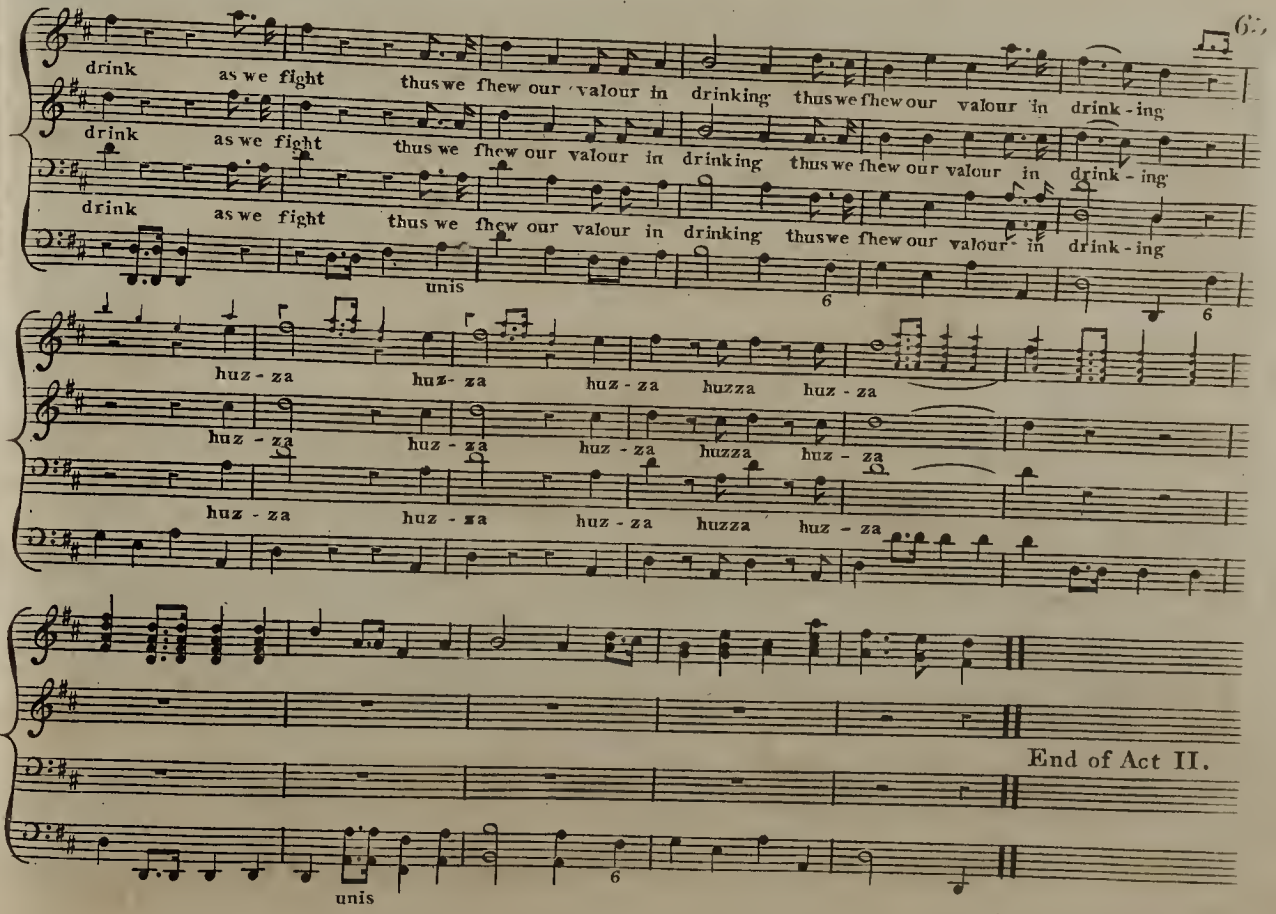
CHO:

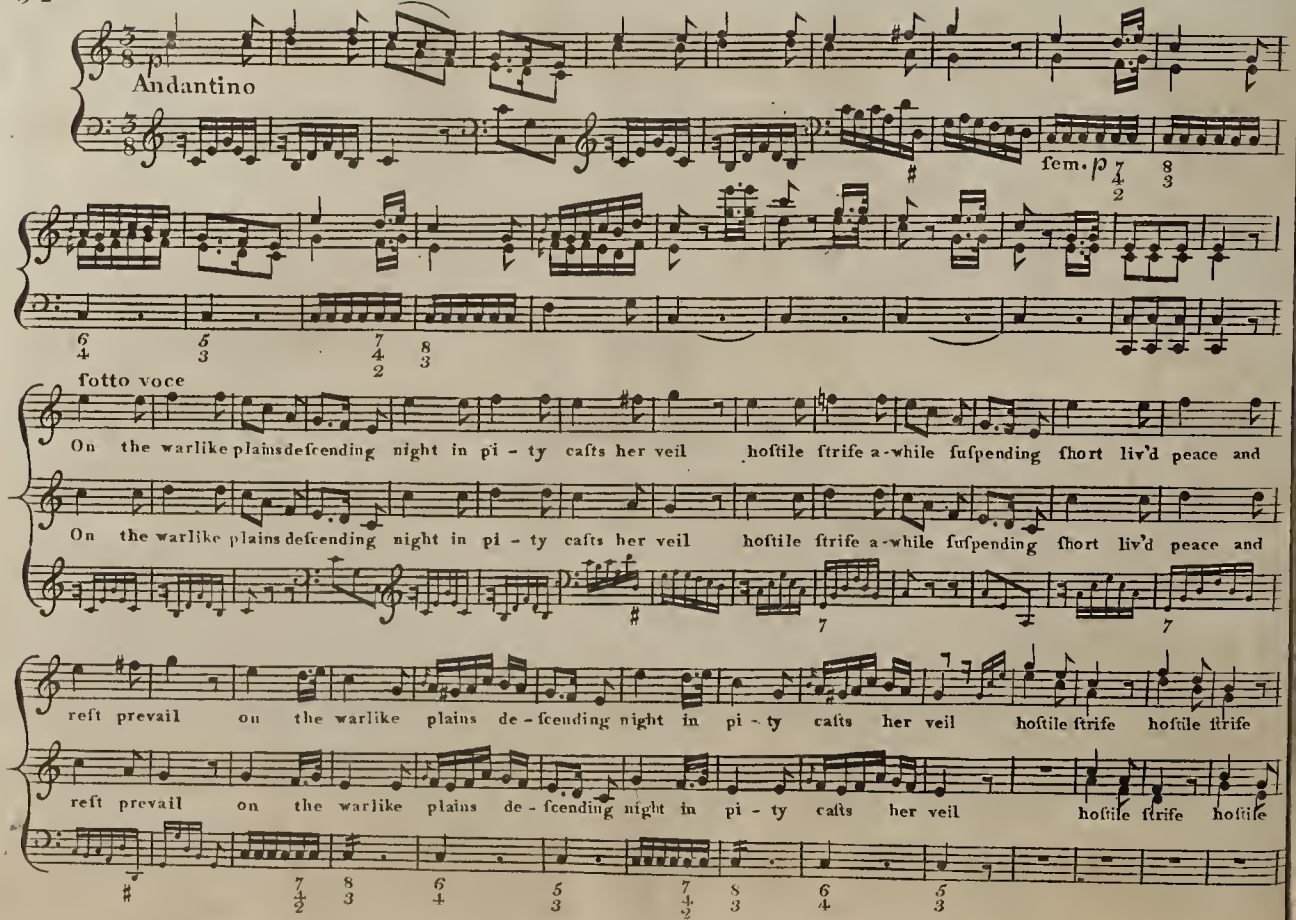
In the brimming Cup her joys we'll find from the vine we'll pluck our Laurels from the vine we'll pluck our Lau - rels Since


vic-tory now like a miſtreſs kind puts an end to all our quarrels in the brimming cup her joys we'll find from th
victo-ry now like a miſtreſs kind puts an end to all our quarrels in the brimming cup her joys we'll find from th
victo-ry now like a miſtreſs kind puts an end to all our quarrels in the brimming cup her joys we'll find from th
f
unis
vine we'll pluck our laurels from the vine we'll pluck our lau- -rels let us drink as we fight let us
vine we'll pluck our laurels from the vine we'll pluck our lau- - rels let us drink as we fight let us
vine we'll pluck our laurels from the vine we'll pluck our lau- - rels let us drink as we fight let us
drink as we fight let us drink as we fight with loud huzzas we'll charge and ſcorn all ſhrinking huz
drink as we fight let us drink as we fight with loud huzzas we'll charge and ſcorn all ſhrinking huz
drink as we fight let us drink as we fight with loud huzzas we'll charge and ſcorn all ſhrinking huz


Prin. Voices
-za huzza we charge we charge we charge we charge we charge and fcorn all fhrinking 'till our
-za huzza we charge we charge we charge we charge we charge and fcorn all fhrinking 'till our
-za huzza we charge we charge we charge we charge we charge and fcorn all fhrinking 'till our
CHO:
wine like the foe retreats a - pace thus we fhew our valour in drinking 'till our wine like the foe retreats a pace till our
wine like the foe retreats a - pace thus we fhew our valour in drinking till our wine like the foe retreats a pace till our
wine like the foe retreats a - pace thus we fhew our valour in drinking till our wine like the foe retreats a pace till our
Prin. Voice
wine like the foe retreats a - pace thus we fhew our valour in drinking thus we fhew our valour in drinking let us
wine like the foe retreats a - pace thus we fhew our valour in drinking thus we fhew our valour in drinking let us
wine like the foe retreats a - pace thus we fhew our valour in drinking thus we fhew our valour in drinking let us
unis


Tutti
CHO.
drink huzza as we fight huzza let us drink huzza as we fight huzza let us drink as we fight with loud huzza's we'll
CHO.
drink huzza as we fight huzza let us drink huzza as we fight huzza let us drink as we fight with loud huzza's we'll
CHO.
drink huzza as we fight huzza let us drink huzza as we fight huzza let us drink as we fight with loud huzza's we'll
Principal Voices
CHOS.
charge and fcorn all fhrinking 'till our wine like the foe re-treats apace thus we fhew our valour in drinking 'till our
charge and fcorn all fhrinking 'till our wine like the foe re-treats apace thus we fhew our valour in drinking 'till our
charge and fcorn all fhrinking 'till our wine like the foe re-treats apace thus we fhew our valour in drinking 'till our
6 6 6/4 5/3
wine like the foe retreats a-pace thus we fhew our va-lour in drinking let us drink as we fight let us
wine like the foe retreats a-pace thus we fhew our va-lour in drinking let us drink as we fight let us
wine like the foe retreats a-pace thus we fhew our va-lour in drinking let us drink as we fight let us
6


drink as we fight thus we shew our valour in drinking thus we shew our valour in drink-ing
drink as we fight thus we shew our valour in drinking thus we shew our valour in drink-ing
drink as we fight thus we shew our valour in drinking thus we shew our valour in drink-ing
unis
huz-za huz-za huz-za huzza huz-za
huz-za huz-za huz-za huzza huz-za
huz-za huz-za huz-za huzza huz-za
End of Act II.
unis


Andantino
fem. p
fotto voce
On the warlike plains descending night in pi - ty casts her veil hostile strife a-while suspending short liv'd peace and
On the warlike plains descending night in pi - ty casts her veil hostile strife a-while suspending short liv'd peace and
rest prevail on the warlike plains de - scending night in pi - ty casts her veil hostile strife hostile strife
rest prevail on the warlike plains de - scending night in pi - ty casts her veil hostile strife hostile

hoſ-tile ſtrife a-while ſuſpending ſhort liv'd peace and reſt prevail - - - - pre - - - - - vail - -

ſtrife a-while a-while ſuſpending ſhort liv'd peace and reſt prevail - - - - - pre - - - - - vail - -

Sung by Mrs. Crouch

Storace

CATHARINE

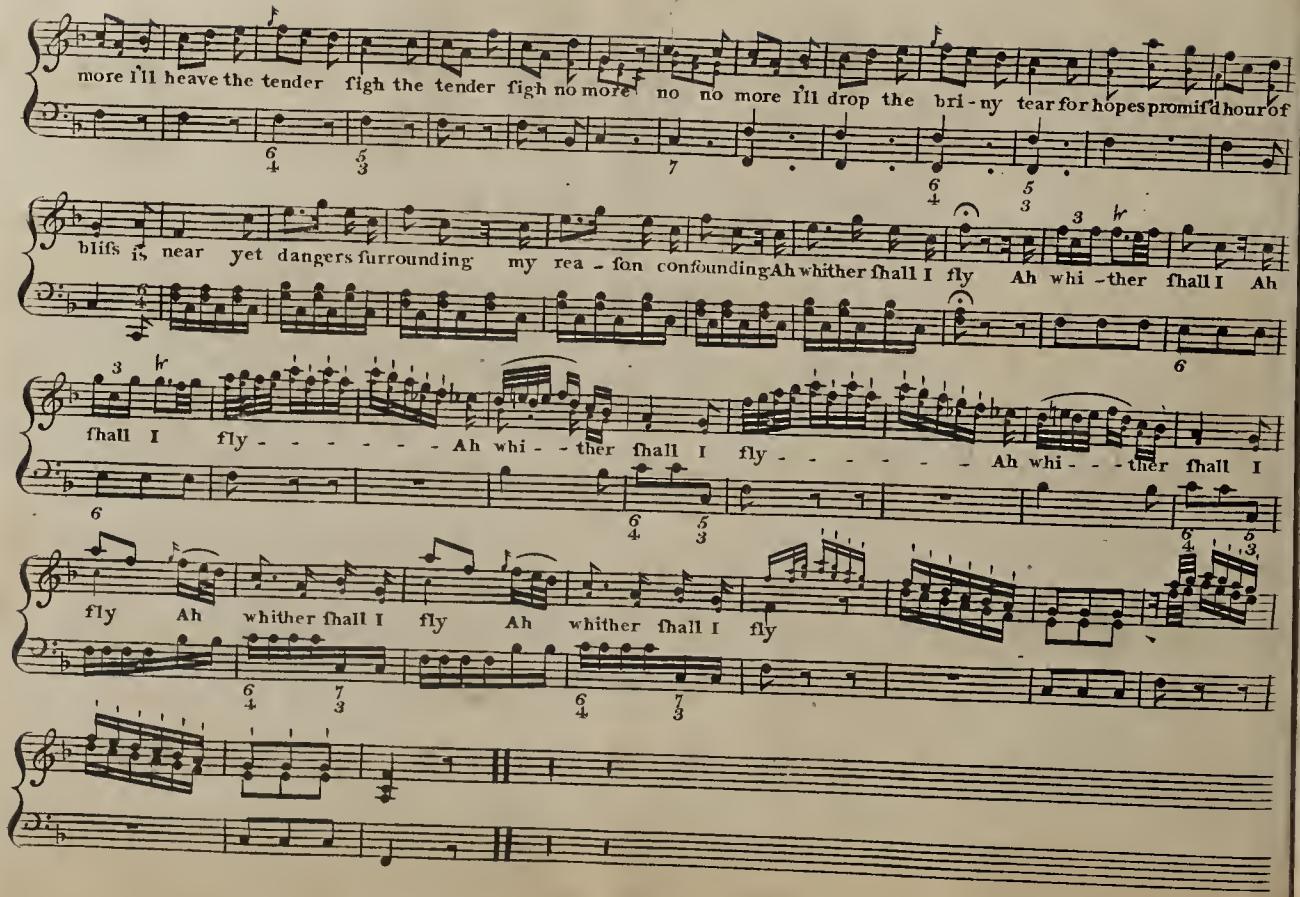
Andantino

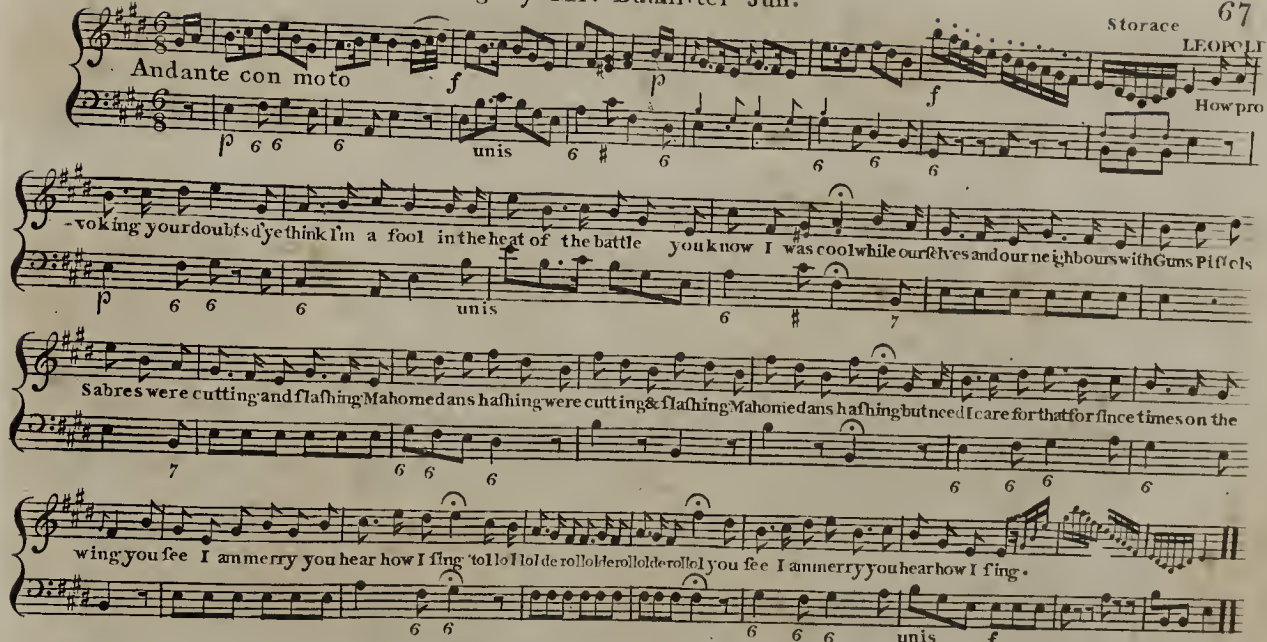
No more I'll

heave the tender ſigh the tender ſigh no more no no more I'll drop the bri-ny tear for hopes promiſ'd hour of bliſs is near

Yet dan - - gers ſurrounding my rea - - ſon confounding Ah whither ſhall I fly

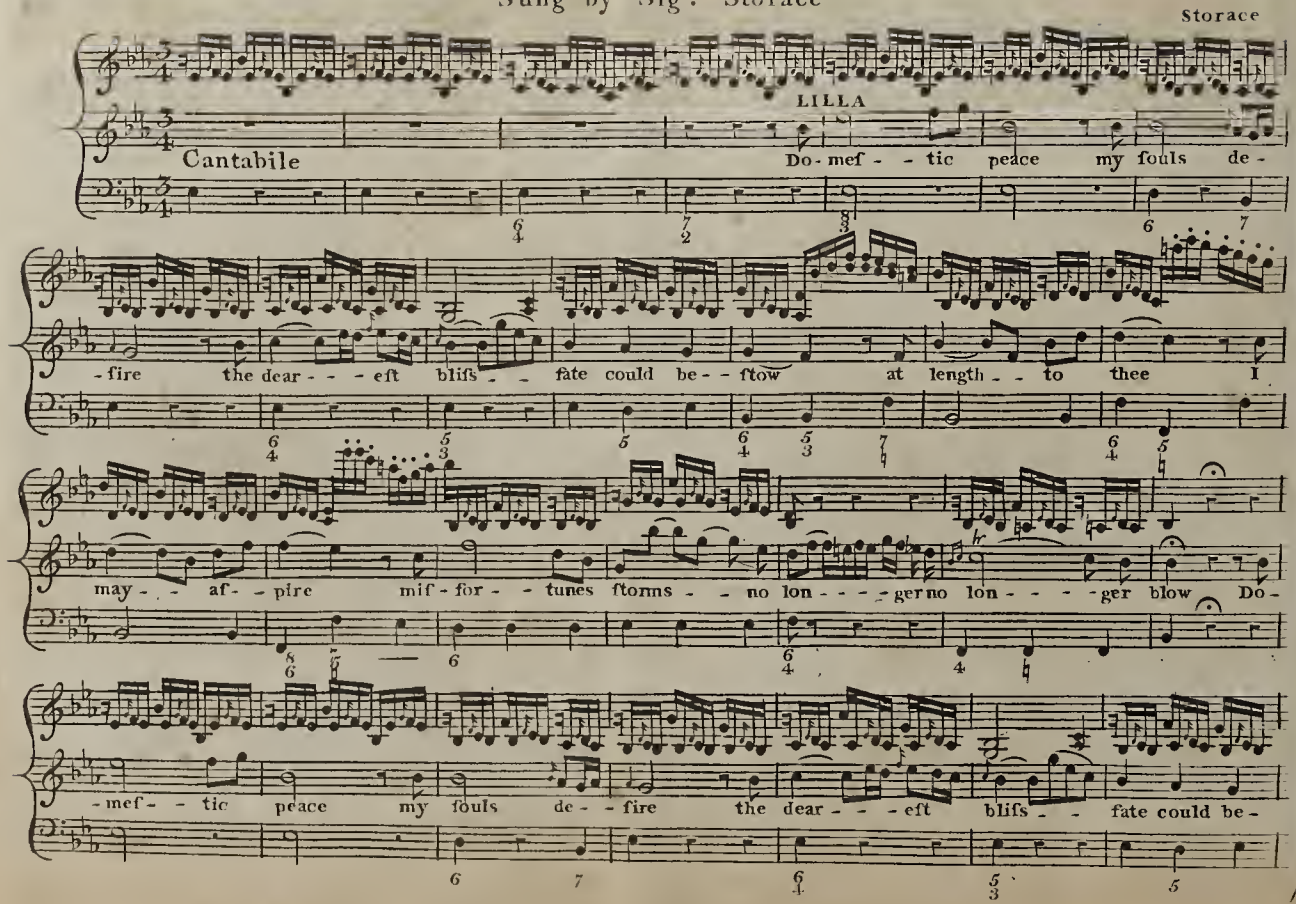
- - Ah whither whither ſhall I fly Ah whither whither ſhall I fly Ah whither ſhall I fly - - - - no no

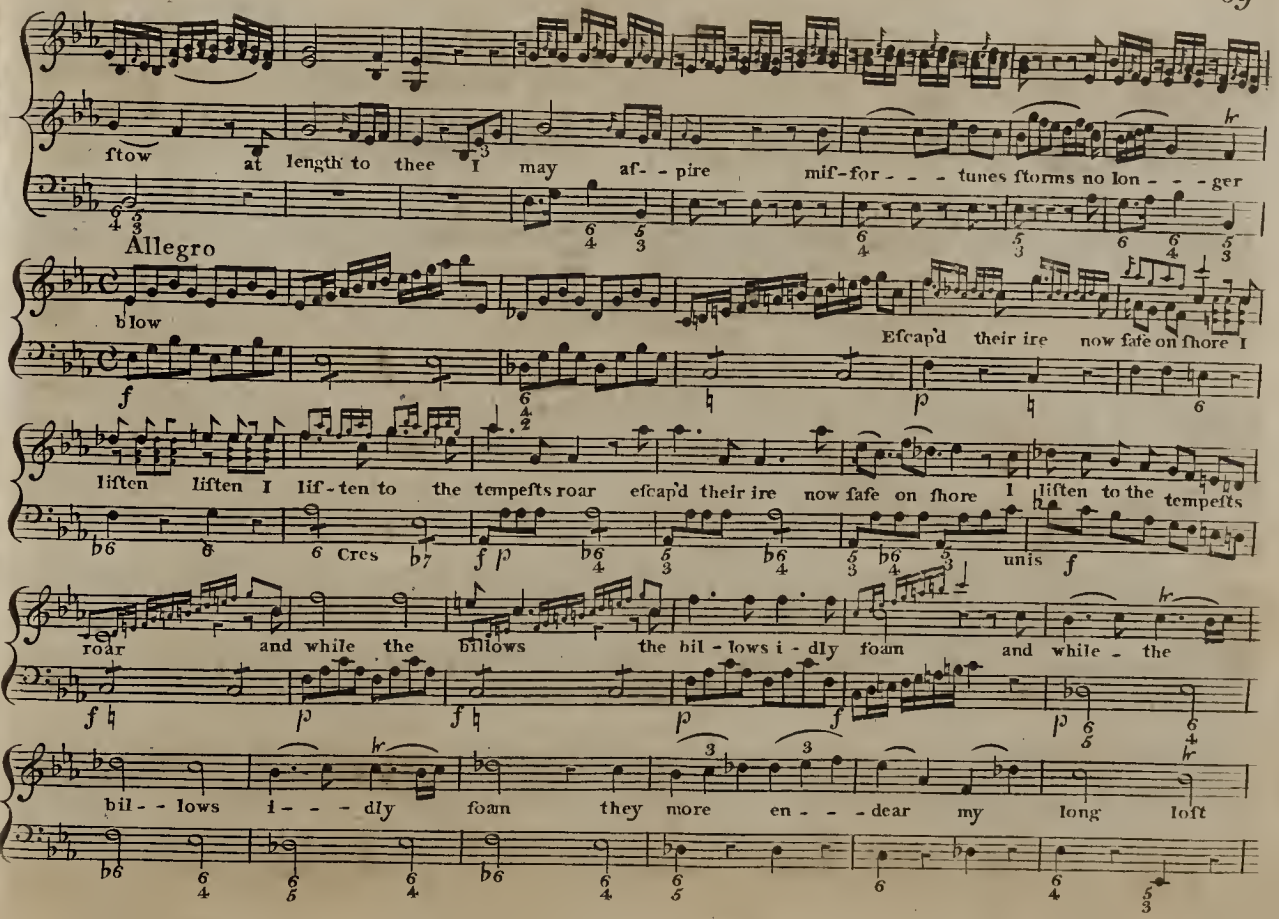

more I'll heave the tender figh the tender figh no more no no more I'll drop the bri-ny tear for hopes promis'd hour of
bliſs is near yet dangers ſurrounding my rea-ſon confounding Ah whither ſhall I fly Ah whi-ther ſhall I Ah
ſhall I fly - - - - - - Ah whi - - ther ſhall I fly - - - - - - Ah whi - - - ther ſhall I
fly Ah whither ſhall I fly Ah whither ſhall I fly

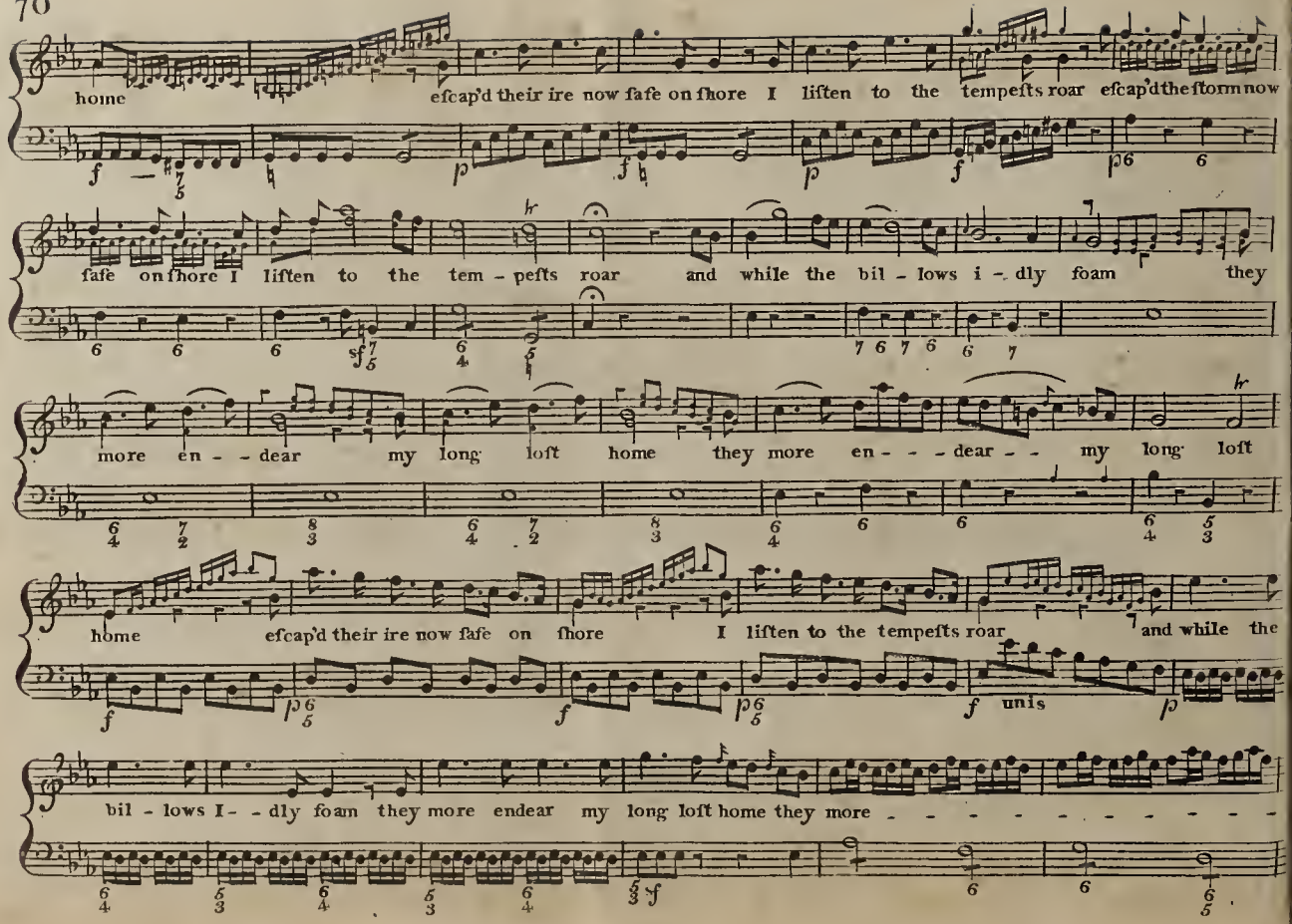

Storace
LEOPOLI
Andante con moto
How pro
-voking your doubts d'ye think I'm a fool in the heat of the battle you know I was cool while ourselves and our neighbours with Guns Pistols
Sabres were cutting and flashing Mahomedans hashing were cutting & flashing Mahomedans hashing but need I care for that for since times on the
wing you see I am merry you hear how I sing tol lol lol de roll lol de roll lol de roll lol de roll lol you see I am merry you hear how I sing.
unis
unis

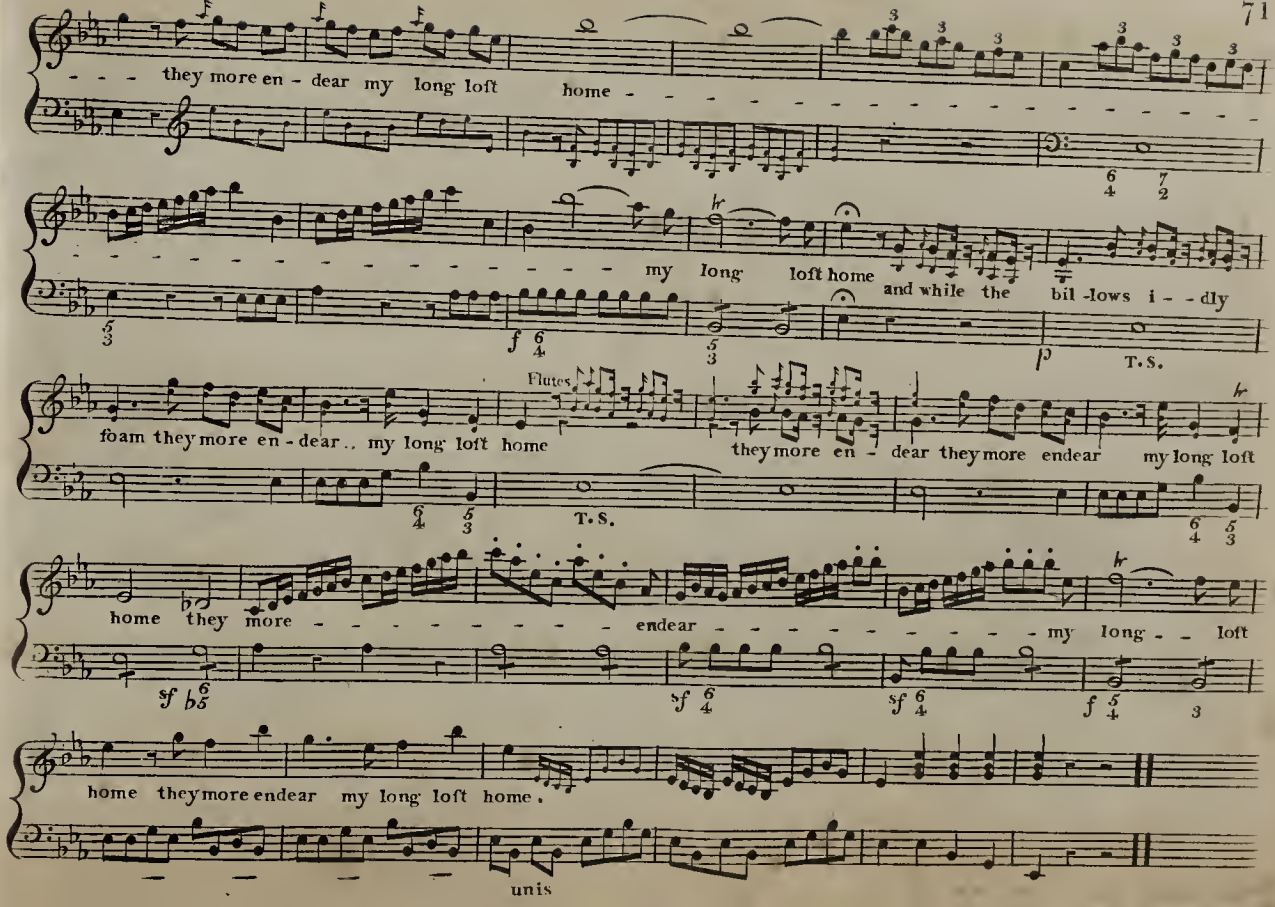
That jade, Madam Lilla that gipsy, afar,
Is jigging away to the Turkish guittar;
While great smooth chin'd fribbles,
With vile squeaking trebles,
Chaunt her praises, to cheer
That curst Serafkier.
Till the handkerchief's thrown but then what's that to me,
It can't make me uneasy I'm happy, you see,
Tol de rol, &c.
It can't make me uneasy I'm happy, you see.

Sung by Sig.ra Storace

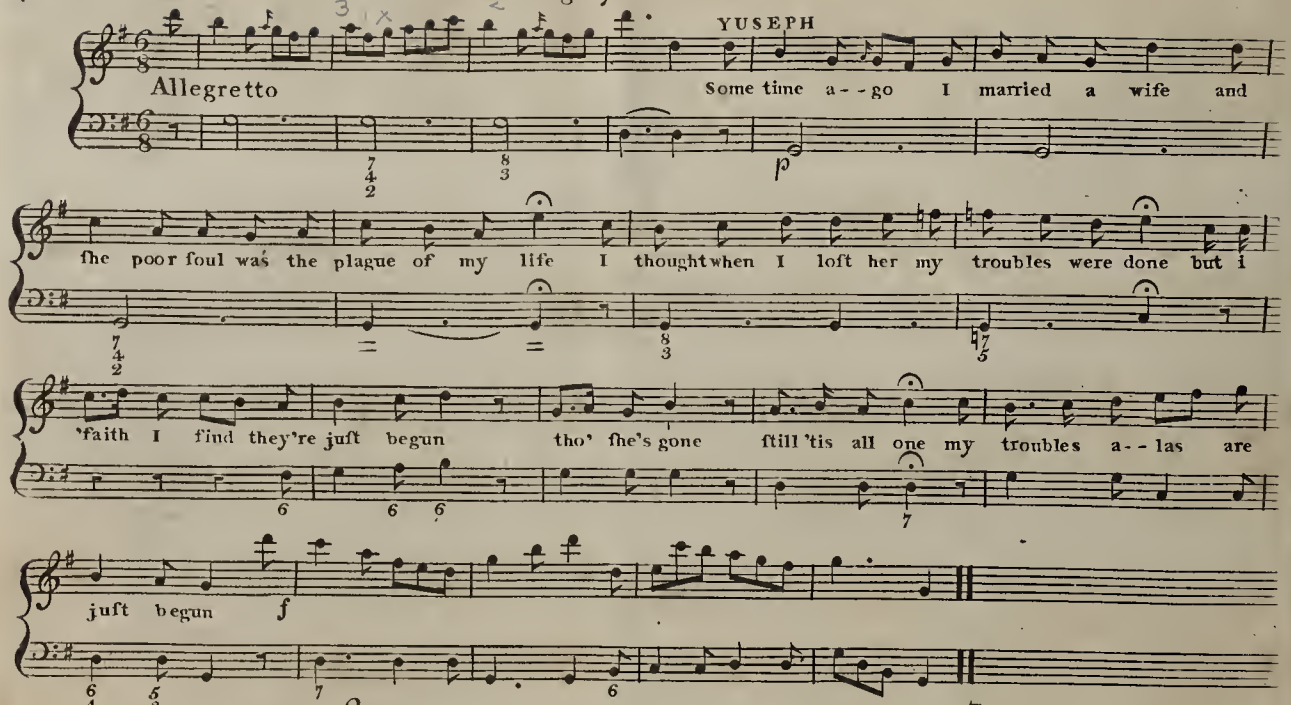

Storace
LILLA
Cantabile
Do-mef--tic peace my fouls de-
-fire the dear---eft blifs--fate could be--ftow at length--to thee I
may--af--pire mif-for--tunes ftorms--no lon----ger no lon----ger blow Do-
-mef--tic peace my fouls de--fire the dear---eft blifs--fate could be-


ſtow at length to thee I may af- - pire mif-for- - - tunes ſtorms no lon- - - ger
Allegro
blow
Eſcap'd their ire now ſafe on ſhore I
liſten liſten I lif-ten to the tempeſts roar eſcap'd their ire now ſafe on ſhore I liſten to the tempeſts
Cres
unis
roar and while the billows the bil-lows i-dly foam and while the
bil- - lows i- - - dly foam they more en- - - dear my long loft


home
efcap'd their ire now fafe on fhore I liften to the tempefts roar efcap'd the ftorm now
fafe on fhore I liften to the tem - pefts roar and while the bil - lows i - dly foam they
more en - - dear my long loft home they more en - - - dear - - my long loft
home
efcap'd their ire now fafe on fhore I liften to the tempefts roar and while the
unis
bil - lows I - - dly foam they more endear my long loft home they more


they more en - dear my long loft home
my long loft home and while the bil - lows i - - dly
T.S.
Flutes
foam they more en - dear .. my long loft home
they more en - dear they more endear my long loft
T.S.
home they more endear my long loft
home they more endear my long loft home.
unis

Sung by Mr. Suett

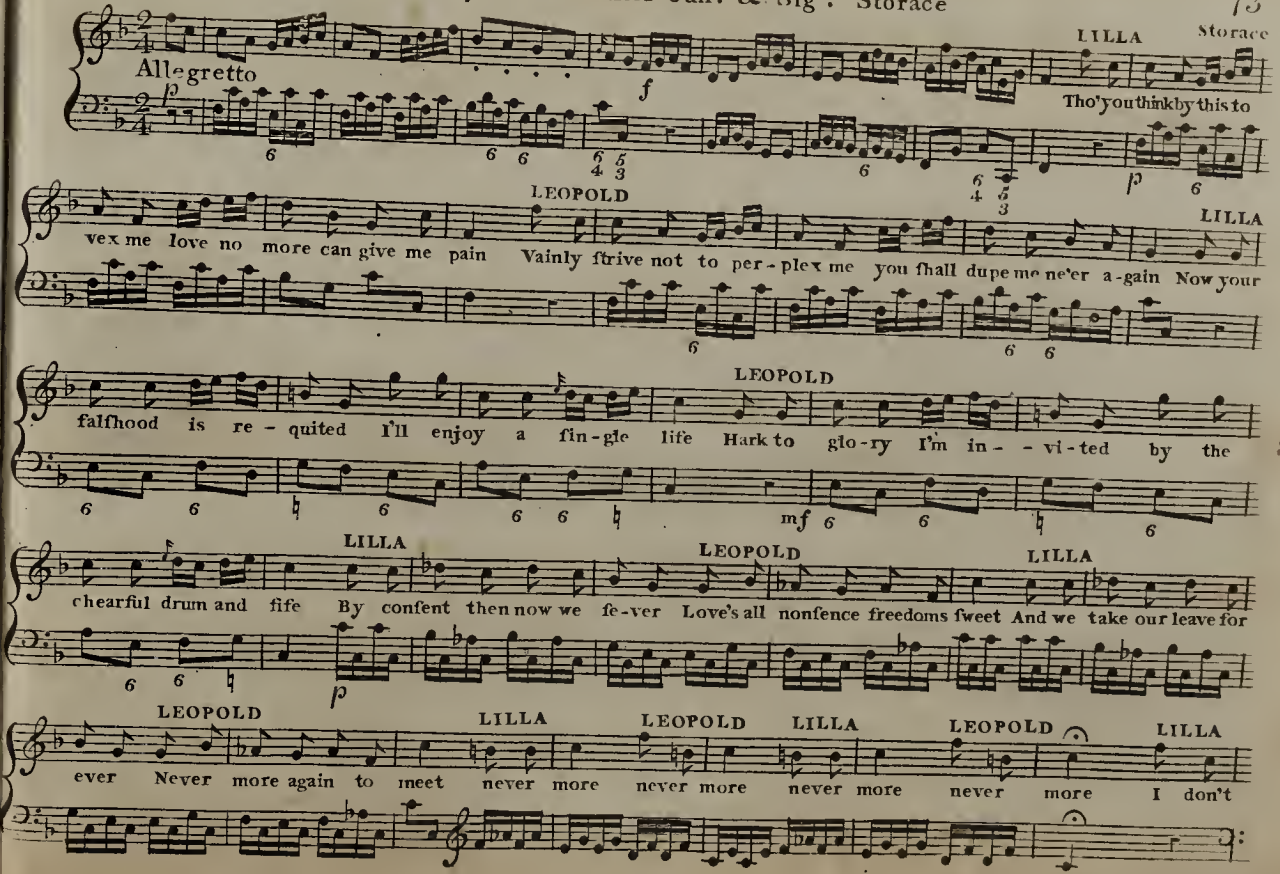

YUSEPH
Allegretto
Some time a--go I married a wife and
fhe poor foul was the plague of my life I thought when I loft her my troubles were done but i
'faith I find they're juft begun tho' fhe's gone ftill 'tis all one my troubles a--las are
juft begun

2

A magiftrate I next became;
To be impartial was my aim.
No diftinction I made between great and fmall:
Plaintiffs, defendants I fleec'd them all.
Great and fmall,
Fleec'd 'em all.
Turks and Chriftians, I cheated 'em all.

3

In praife of honefty, I've heard
As policy 'tis much preferr'd,
Then if 'tis beft in life's repaft,
The daintieft difh, I'll taffe the laft.
Honeft at laft,
Tir'd of the paft,
Perhaps as a change I may try it at laft.


Allegretto
p
f
LILLA
Storace
Tho' you think by this to
p
LEOPOLD
LILLA
vex me love no more can give me pain Vainly strive not to per-plex me you shall dupe me ne'er a-gain Now your
LEOPOLD
falsehood is re-quited I'll enjoy a sin-gle life Hark to glo-ry I'm in- -vi-ted by the
mf
LILLA
LEOPOLD
LILLA
chearful drum and fife By consent then now we se-ver Love's all nonsence freedoms sweet And we take our leave for
p
LEOPOLD
LILLA
LEOPOLD
LILLA
LEOPOLD
LILLA
ever Never more again to meet never more never more never more never more I don't

LEOPOLD

wish Sir to allure you I don't wish your stay not I I'm quite happy I assure you gladly I pronounce good bye now I'm gone adieu for

mf

LILLA

ever gladly I pronounce good bye La la la ra la ra la ra la ra gladly I pronounce good bye You have chang'd your mind be -

f p

LEOPOLD LILLA LEOPOLD LILLA LEO: LILLA

-lieve me no I told you so before can you have the heart to leave me yes I'll never see you more never more never more never

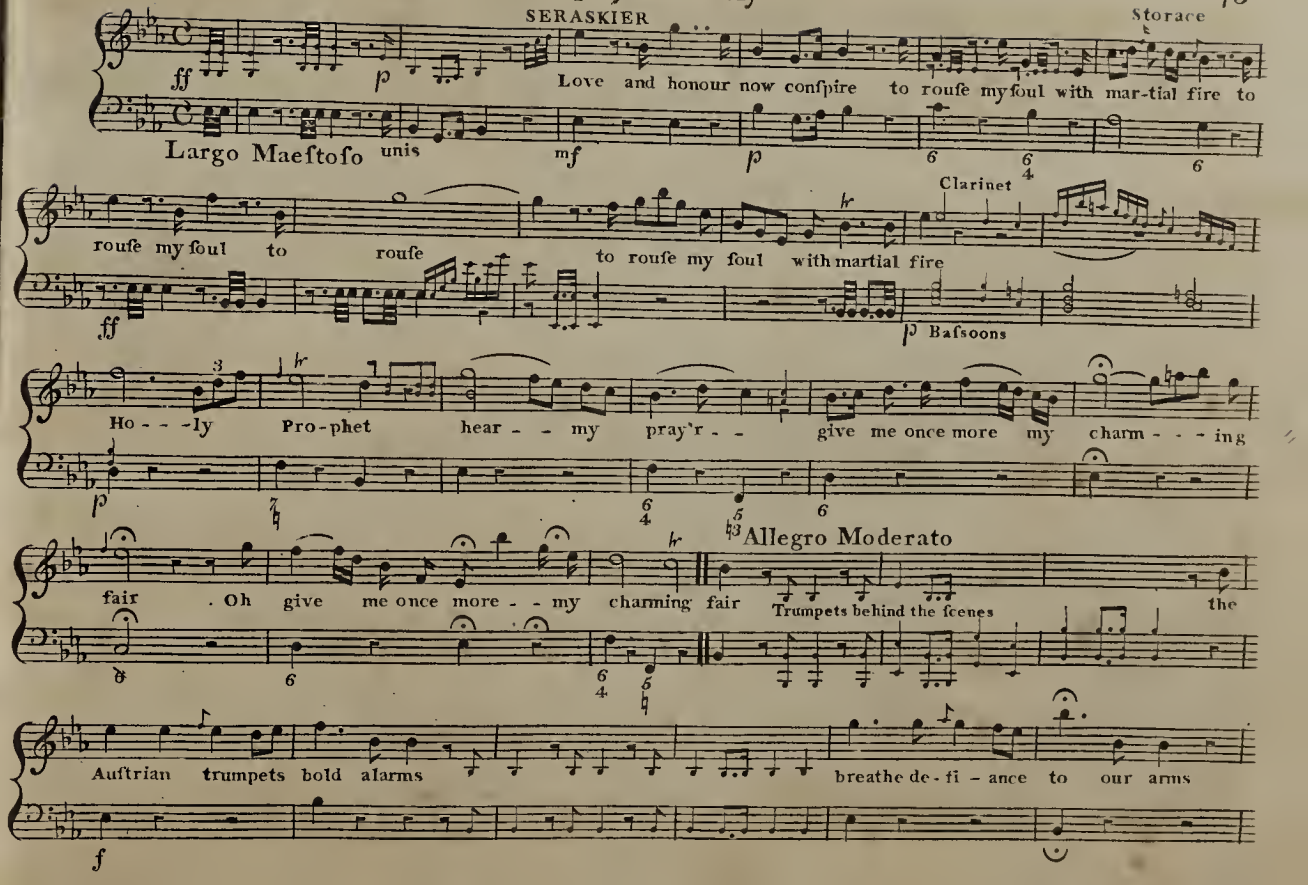
LEO: LIL. LEO. LIL. LEO. BOTH

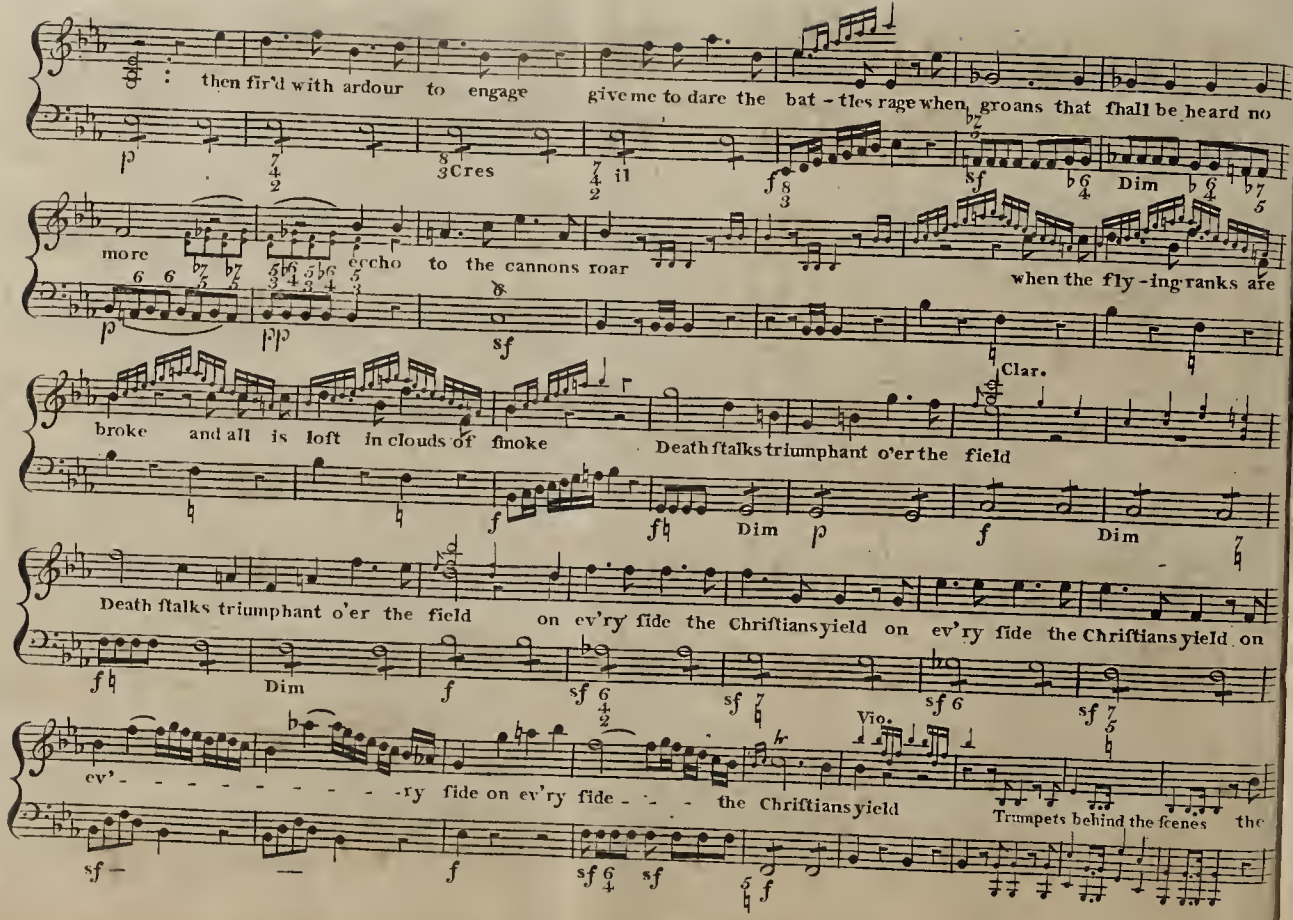
more never more no more no more no more no more no more never more my love shall leave me never part no never more La la la ra

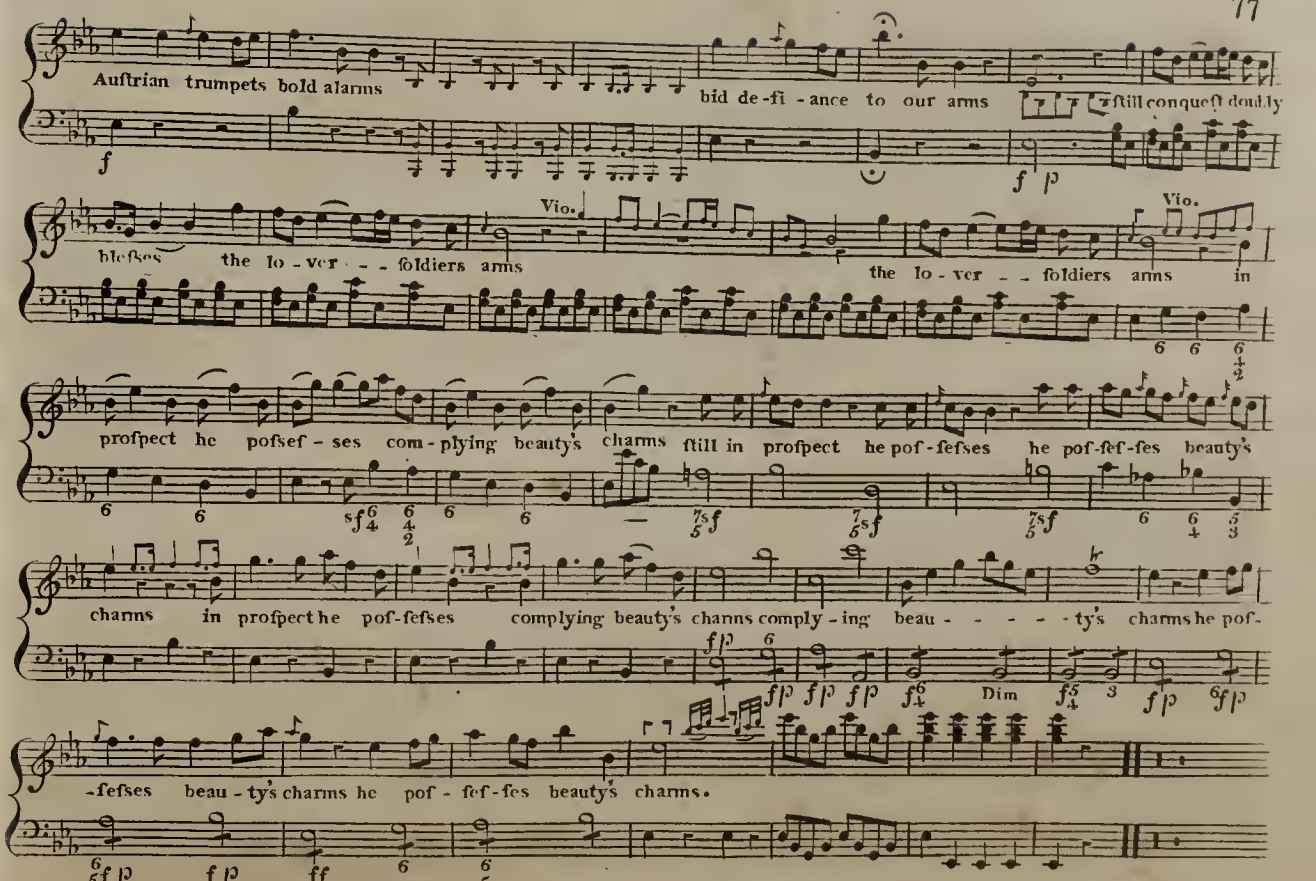
mf

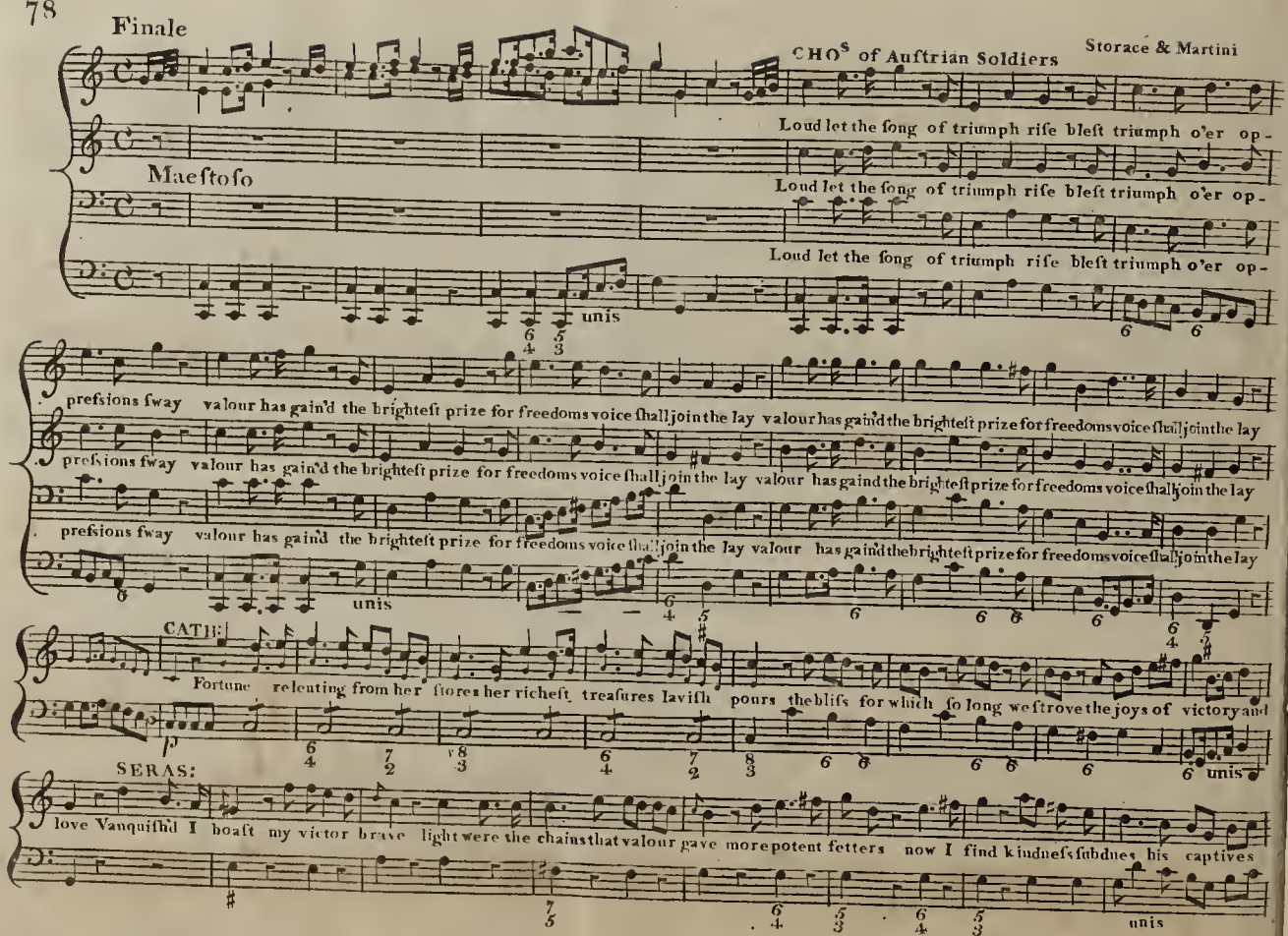
la ra la ra la ra never never part no never more never never part no never more.

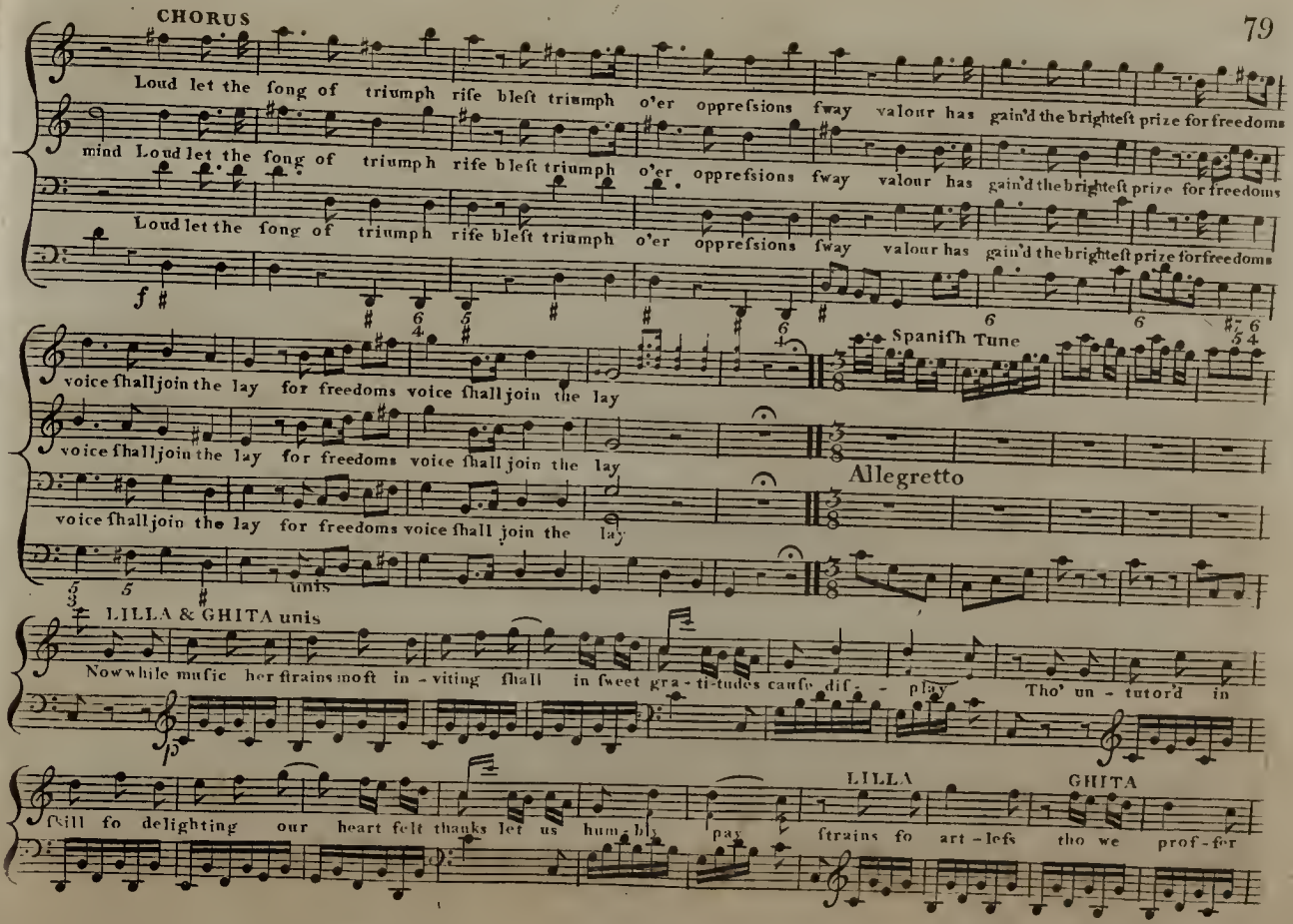
f

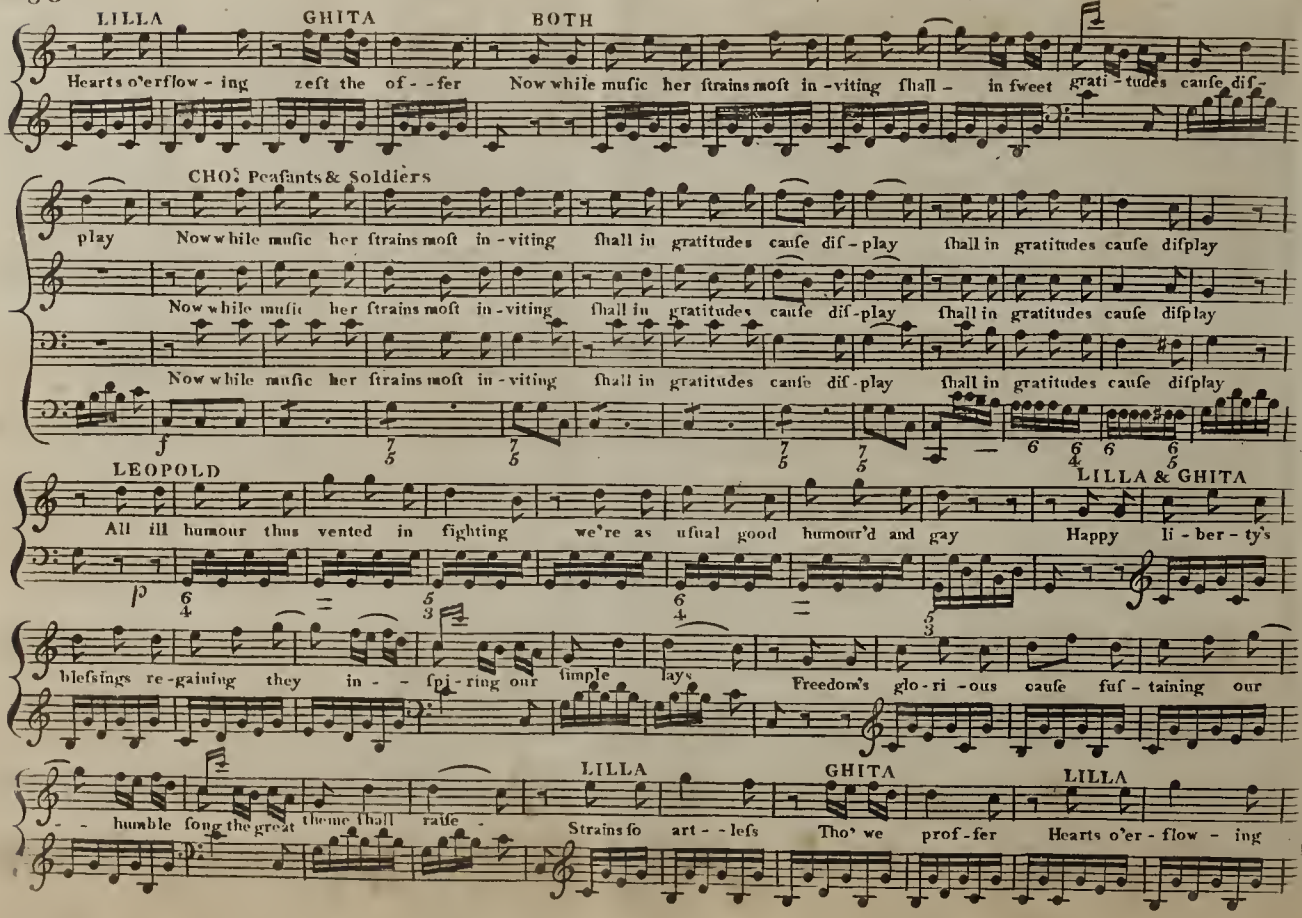

SERASKIER
Storace
Love and honour now conſpire to rouſe my ſoul with mar-tial fire to
Largo Maeſtoſo unis
Clarinet
rouſe my ſoul to rouſe to rouſe my ſoul with martial fire
Baſsoons
Ho - - -ly Pro-phet hear - - my pray'r - - give me once more my charm - - - ing
Allegro Moderato
fair . Oh give me once more - - my charming fair
Trumpets behind the ſcenes
the
Auſtrian trumpets bold alarms breathe de-fi - ance to our arms

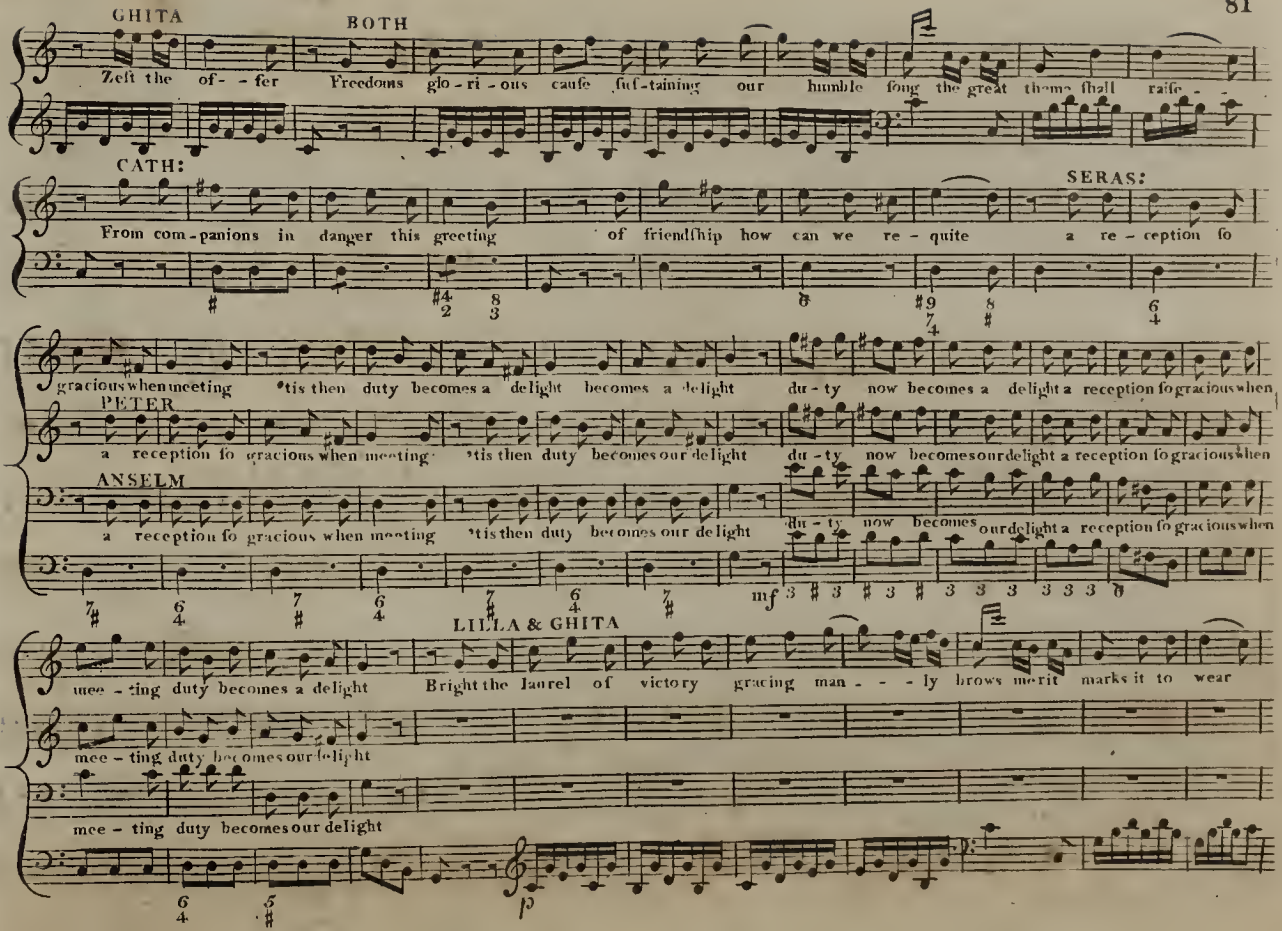

then fir'd with ardour to engage
give me to dare the bat - tles rage when groans that ſhall be heard no
Cres
Dim
more
echo to the cannons roar
when the fly - ing ranks are
Clar.
broke and all is loſt in clouds of ſmoke
Death ſtalks triumphant o'er the field
Dim
Death ſtalks triumphant o'er the field
on ev'ry ſide the Chriſtians yield on ev'ry ſide the Chriſtians yield on
Dim
Vio.
ev' - - - - - - - - - ry ſide on ev'ry ſide - - - the Chriſtians yield
Trumpets behind the ſcenes the

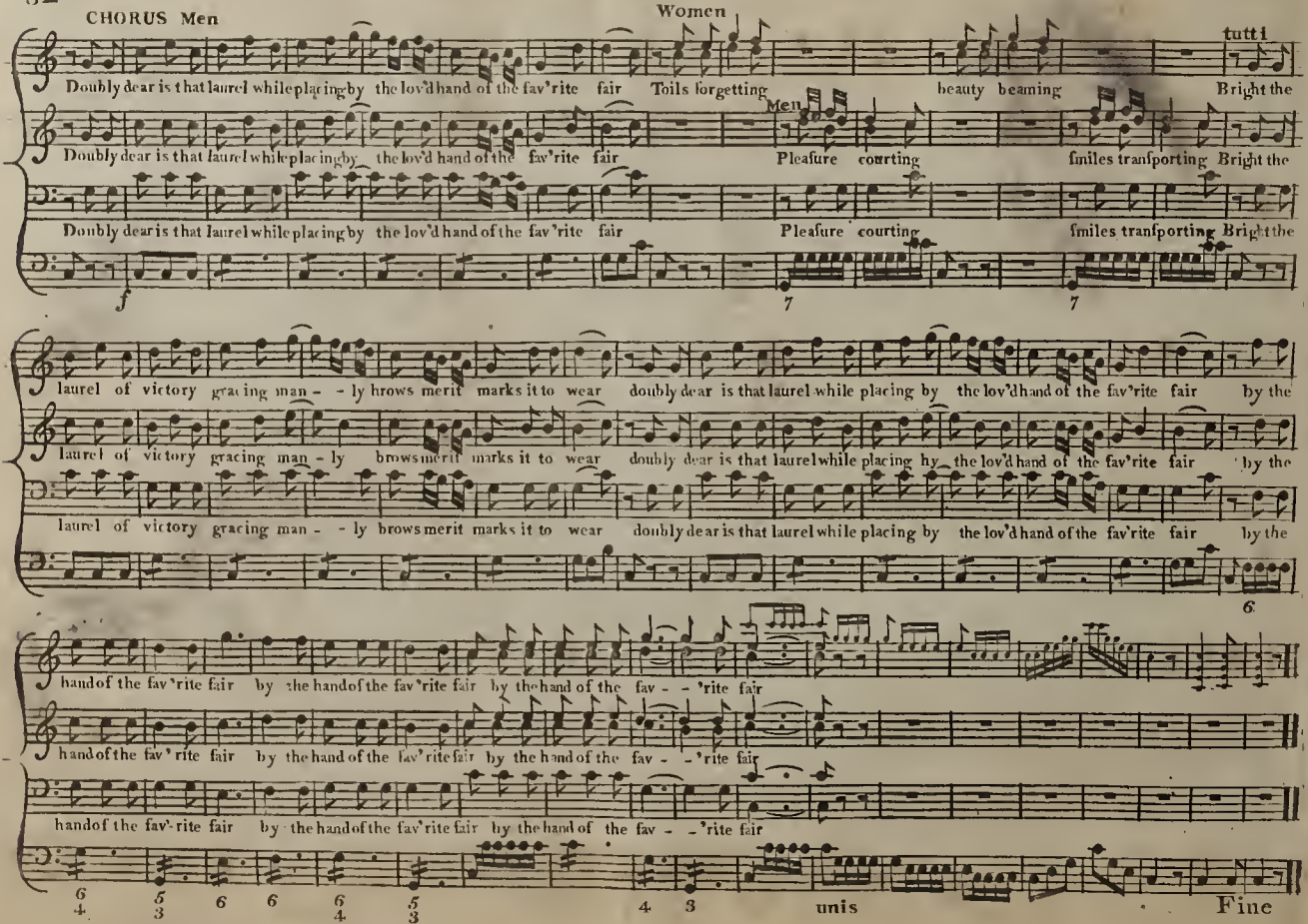

Auſtrian trumpets bold alarms
bid de-fi-ance to our arms
ſtill conqueſt doubly
Vio.
bleſſes the lo-ver - - ſoldiers arms
the lo-ver - - ſoldiers arms in
Vio.
profpect he pofſef-ſes com-plying beauty's charms ſtill in profpect he pof-ſefſes he pof-ſef-ſes beauty's
charms in profpect he pof-ſefſes complying beauty's charms comply-ing beau - - - - - ty's charms he pof-
Dim
-ſefſes beau-ty's charms he pof-ſef-ſes beauty's charms.


Finale
CHOS of Auftrian Soldiers
Storace & Martini
Loud let the ſong of triumph riſe bleſt triumph o'er op-
Maeſtoſo
Loud let the ſong of triumph riſe bleſt triumph o'er op-
Loud let the ſong of triumph riſe bleſt triumph o'er op-
unis
preſsions ſway valour has gain'd the brighteſt prize for freedoms voice ſhall join the lay valour has gain'd the brighteſt prize for freedoms voice ſhall join the lay
preſsions ſway valour has gain'd the brighteſt prize for freedoms voice ſhall join the lay valour has gain'd the brighteſt prize for freedoms voice ſhall join the lay
preſsions ſway valour has gain'd the brighteſt prize for freedoms voice ſhall join the lay valour has gain'd the brighteſt prize for freedoms voice ſhall join the lay
unis
CATH:
Fortune relenting from her ſtores her richeſt treaſures laviſh pours the bliſs for which ſo long we ſtrove the joys of victory and
SERAS:
love Vanquiſh'd I boaſt my victor brave light were the chains that valour gave more potent fetters now I find kindneſs ſubdues his captives
unis


CHORUS
Loud let the ſong of triumph riſe bleſt triumph o'er oppreſsions ſway valour has gain'd the brighteſt prize for freedoms
mind Loud let the ſong of triumph rife bleſt triumph o'er oppreſsions ſway valour has gain'd the brighteſt prize for freedoms
Loud let the ſong of triumph rife bleſt triumph o'er oppreſsions ſway valour has gain'd the brighteſt prize forfreedoms
f
voice ſhall join the lay for freedoms voice ſhall join the lay
Spaniſh Tune
voice ſhall join the lay for freedoms voice ſhall join the lay
voice ſhall join the lay for freedoms voice ſhall join the lay
Allegretto
unis
LILLA & GHITA unis
Now while muſic her ſtrains moſt in - viting ſhall in ſweet gra - ti-tudes cauſe dif - - play Tho' un - tutor'd in
LILLA
GHITA
ſkill ſo delighting our heart felt thanks let us hum - bly pay ſtrains ſo art - leſs tho we prof - fer


LILLA
GHITA
BOTH
Hearts o'erflow - ing zeſt the of - - fer Now while muſic her ſtrains moſt in - viting ſhall - in ſweet grati - tudes cauſe diſ -
CHO: Peaſants & Soldiers
play Now while muſic her ſtrains moſt in - viting ſhall in gratitudes cauſe diſ - play ſhall in gratitudes cauſe diſplay
Now while muſic her ſtrains moſt in - viting ſhall in gratitudes cauſe diſ - play ſhall in gratitudes cauſe diſplay
Now while muſic her ſtrains moſt in - viting ſhall in gratitudes cauſe diſ - play ſhall in gratitudes cauſe diſplay
LEOPOLD
All ill humour thus vented in fighting we're as uſual good humour'd and gay
LILLA & GHITA
Happy li - ber - ty's
bleſsings re - gaining they in - - ſpi - ring our ſimple lays
Freedom's glo - ri - ous cauſe ſuſ - taining our
- - humble ſong the great theme ſhall raiſe -
LILLA
Strains ſo art - - leſs
GHITA
Tho' we prof - fer
LILLA
Hearts o'er - flow - ing


GHITA
BOTH
Zeft the of- - fer Freedoms glo-ri-ous cauſe ſuſ-taining our humble ſong the great theme ſhall raiſe -
CATH:
SERAS:
From com-panions in danger this greeting of friendſhip how can we re-quite a re-ception ſo
gracious when meeting 'tis then duty becomes a delight becomes a delight du-ty now becomes a delight a reception ſo gracious when
PETER
a reception ſo gracious when meeting 'tis then duty becomes our delight du-ty now becomes our delight a reception ſo gracious when
ANSELM
a reception ſo gracious when meeting 'tis then duty becomes our delight du-ty now becomes our delight a reception ſo gracious when
mf
LILLA & GHITA
mee-ting duty becomes a delight Bright the laurel of victory gracing man- - -ly brows merit marks it to wear
mee-ting duty becomes our delight
mee-ting duty becomes our delight
p


CHORUS Men
Women
tutti
Men
Doubly dear is that laurel while placing by the lov'd hand of the fav'rite fair Toils forgetting beauty beaming Bright the
Doubly dear is that laurel while placing by the lov'd hand of the fav'rite fair Pleasure courting smiles transporting Bright the
Doubly dear is that laurel while placing by the lov'd hand of the fav'rite fair Pleasure courting smiles transporting Bright the
f
7
7
laurel of victory gracing man - - ly brows merit marks it to wear doubly dear is that laurel while placing by the lov'd hand of the fav'rite fair by the
laurel of victory gracing man - ly brows merit marks it to wear doubly dear is that laurel while placing by the lov'd hand of the fav'rite fair by the
laurel of victory gracing man - - ly brows merit marks it to wear doubly dear is that laurel while placing by the lov'd hand of the fav'rite fair by the
6
hand of the fav'rite fair by the hand of the fav'rite fair by the hand of the fav - - 'rite fair
hand of the fav'rite fair by the hand of the fav'rite fair by the hand of the fav - - 'rite fair
hand of the fav'rite fair by the hand of the fav'rite fair by the hand of the fav - - 'rite fair
6 5 6 6 6 5 4 3
4 3
4 3
unis
Fine

IX.E

# POT POURRI

*Pour le Clavecin, ou le Piano Forte.*

## PAR C. FODOR

*Prix 2#8.*

A PARIS.

*Chez* **H:** Naderman. *Editeur, Luthier, Facteur de Harpe, ordinaire du Service de la Reine: Rue d'Argenteuil butte St.Roch; à Apollon et aux adresses ordinaire.*

Naderman

# CATALOGUE, *Des Ouvrages appartenants a M.r Naderman, Luthier Facteur de Harpe Ordinaire du Service de la Reine, rue d'Argenteuil, Butte S.t Roch, N.o 16. A Apollon.*

## Sonates de Harpe.

| | | |
|---|---|---|
| *Krumpholtz Oeuv. XIII.e* | 9 | |
| *Krumpholtz Oeuv. VII.e* | 6 | |
| *Krumpholtz Oeuv. XI.e* | 9 | |
| *Krumpholtz Oeuv. XII.e* | 9 | |
| *Krumpholtz Oeuv. XIII.e* | 3 | |
| *Krumpholtz Oeuv. XIII* | 3 | |
| *Hinner Oeuv. III.e* | 9 | |
| *Mayer Oeuv. II.e* | 9 | |
| *Emich Oeuv. I.er* | — | + |

## Duo de Harpe.

| | | |
|---|---|---|
| *Hinner Oeuvre X* | 9 | |
| *Mayer Oeuvre I.er* | — | + |
| *Methode de Harpe* | 1 | 10 |

## Trio pour Harpe.

| | | |
|---|---|---|
| *1 B. Carbon Oeuv. IX.e* | — | + |
| *Concerto pour la Harpe* | | |
| *2.de Pleyel Oeuv. XIX.e* | 6 | |

## Recueils d'Ariettes Avec Accompagnement de Harpe

| | | |
|---|---|---|
| *Hinner Oeuv. II.e* | 9 | |
| *Hinner Oeuv. II.e* | — | + |
| *Rabain Oeu. I.er* | — | + |
| *Rabain Oeu. II.e* | — | + |
| *Krumpholtz Oeu. X.e* | 9 | |
| *L'Amante Abandonnée de Krumpholtz* | 1 | 10 |
| *Andante d'Hayden de Krumpholtz* | 2 | 8 |
| *L'Amour dans l'Echo et Narcisse par Hinner* | 1 | 10 |
| *Complainte d'Amadis de Hinner* | 2 | 10 |

## Sonates Pour le Clavecin ou Forte-Piano.

| | | |
|---|---|---|
| *3 Sonates Steibelt Oeu. I.er* | 6 | |
| *3 Sonates Hermann Oeuvre IV* | — | + |
| *La Coquette morceau detaché d'Hermann* | 2 | 8 |

## Concerto, de Forte-Piano.

| | | |
|---|---|---|
| *1.er Lentz Oeu. III.e* | 6 | |
| *2.e Lentz Oeu. IV.e* | 6 | |
| *3.e Lentz Oeu. VII.e* | 6 | |
| *1.er Hermann Oeu. II.e* | 6 | |
| *2.e Hermann Oeu. III.e* | 6 | |
| *3.e Hermann Oeu. V.e* | — | + |

## Pots-pourris, Pour le Forte-Piano.

| | | |
|---|---|---|
| *Steibelt III.e* | 4 | 16 |
| *Hermann* | 3 | 8 |
| *C. Fodor IX.e* | 2 | 8 |

## Ouvertures Arrangé Pour le Forte-Piano.

| | | |
|---|---|---|
| *Rival confidant* | 2 | 8 |
| *Della Pastorella Vedale* | 2 | 8 |
| *Del Fanatico Burlato* | 2 | 8 |

## Recueils d'Ariettes Varié ou Avec Accompagnement Pour le Forte-Piano.

| | | |
|---|---|---|
| *Lentz Airs Variés IV.e* | 12 | 8 |
| *Steibelt Cinq Airs d'Opera et un detaché* | 4 | 10 |
| *Montmollin. Cinq Romances d'Estelle, et un air detaché* | 2 | 8 |

## Sonates et Ouvertures à Quatre Mains Pour le Forte-Piano.

| | | |
|---|---|---|
| *Ouverture de Henri II par Lentz* | 3 | |

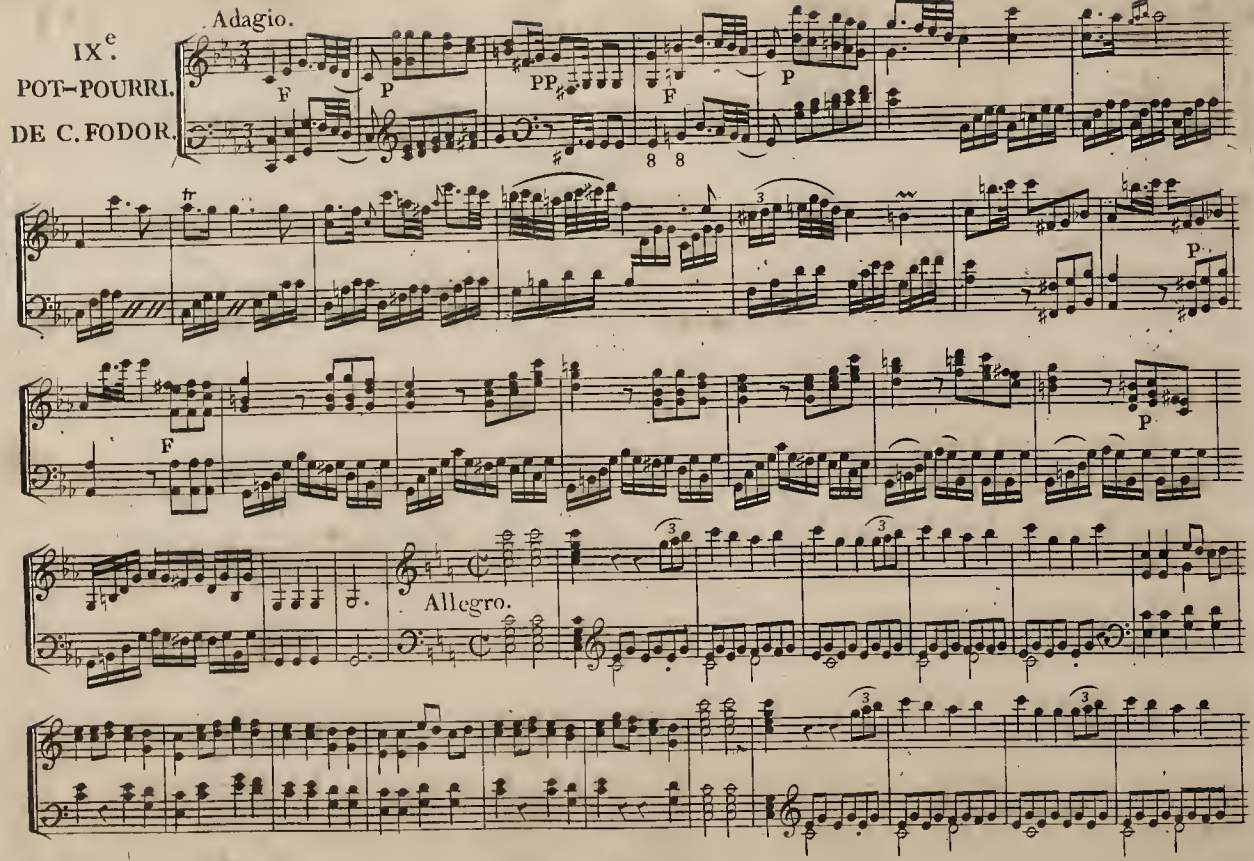
## Duo de Violon.

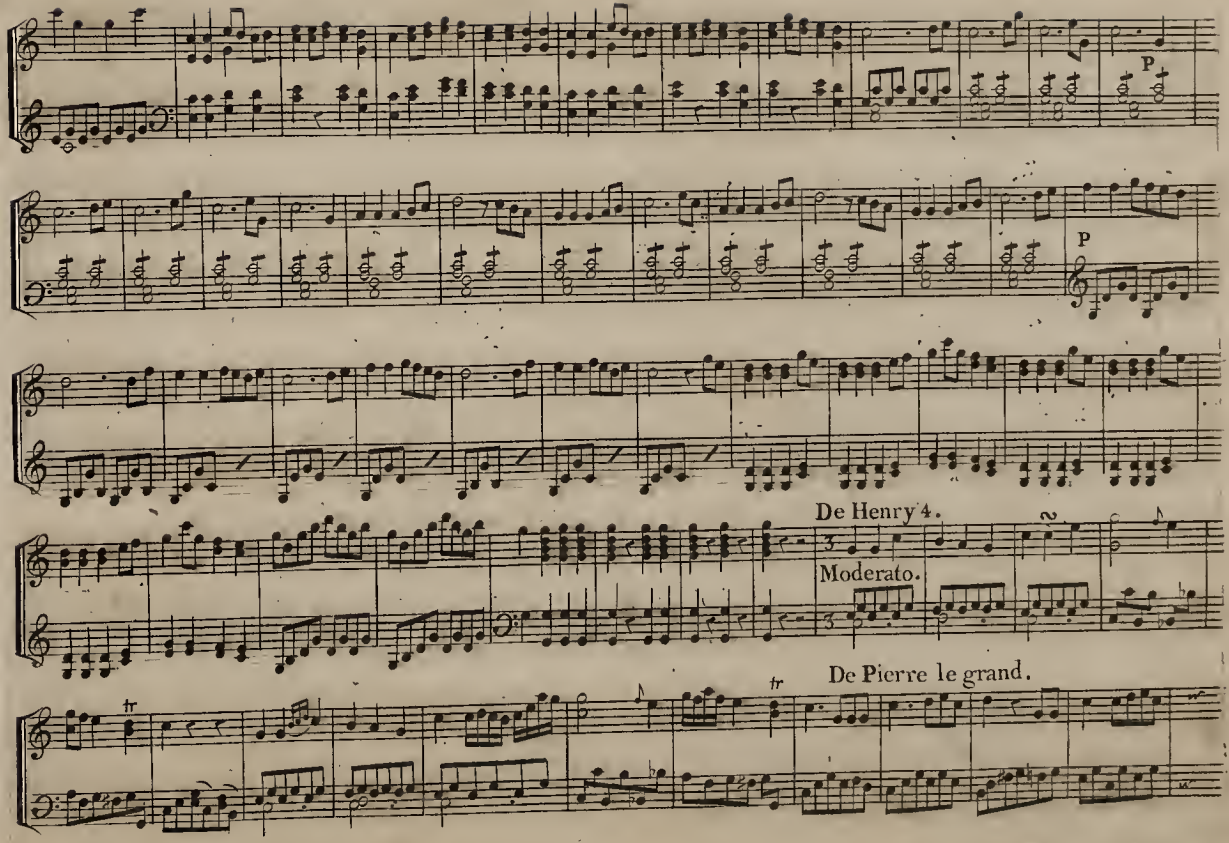
| | | |
|---|---|---|
| *6 Duos de J. Fodor* | — | |

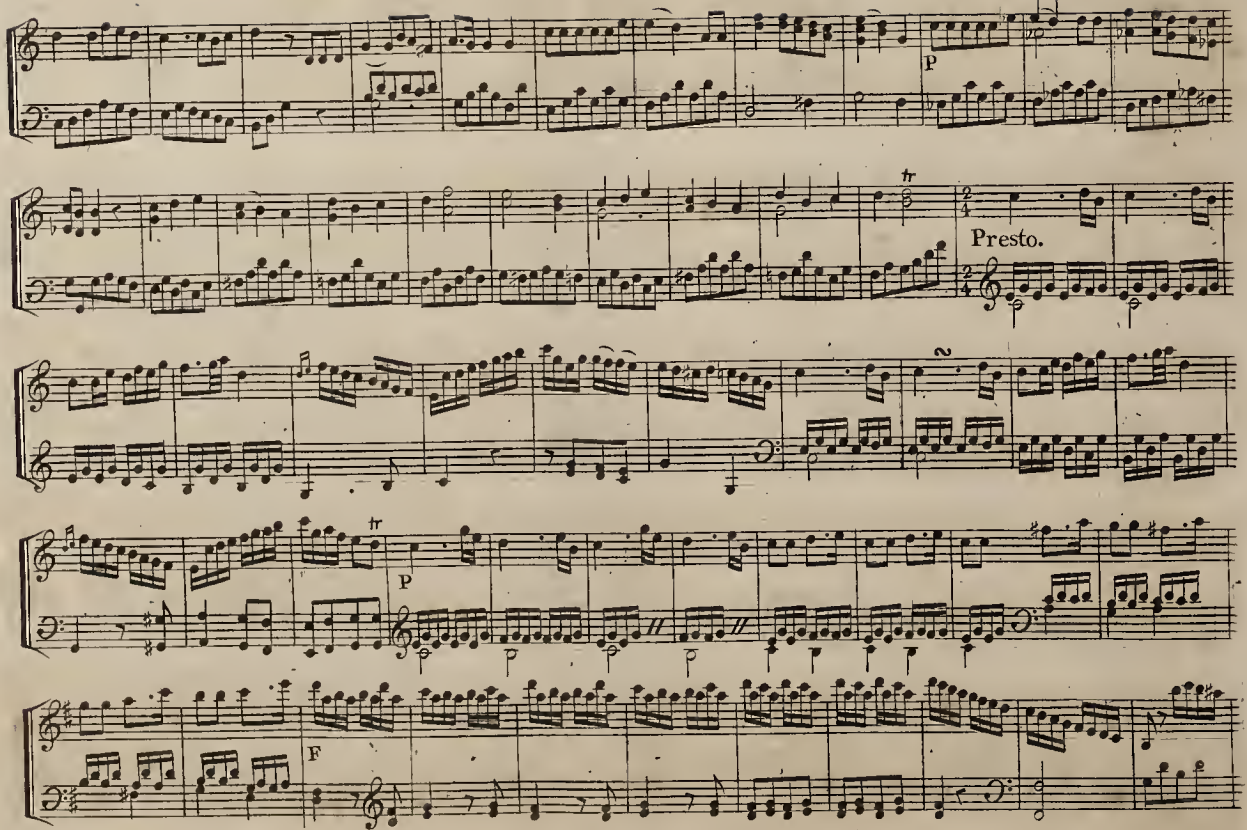
## AVERTISSEMENT.

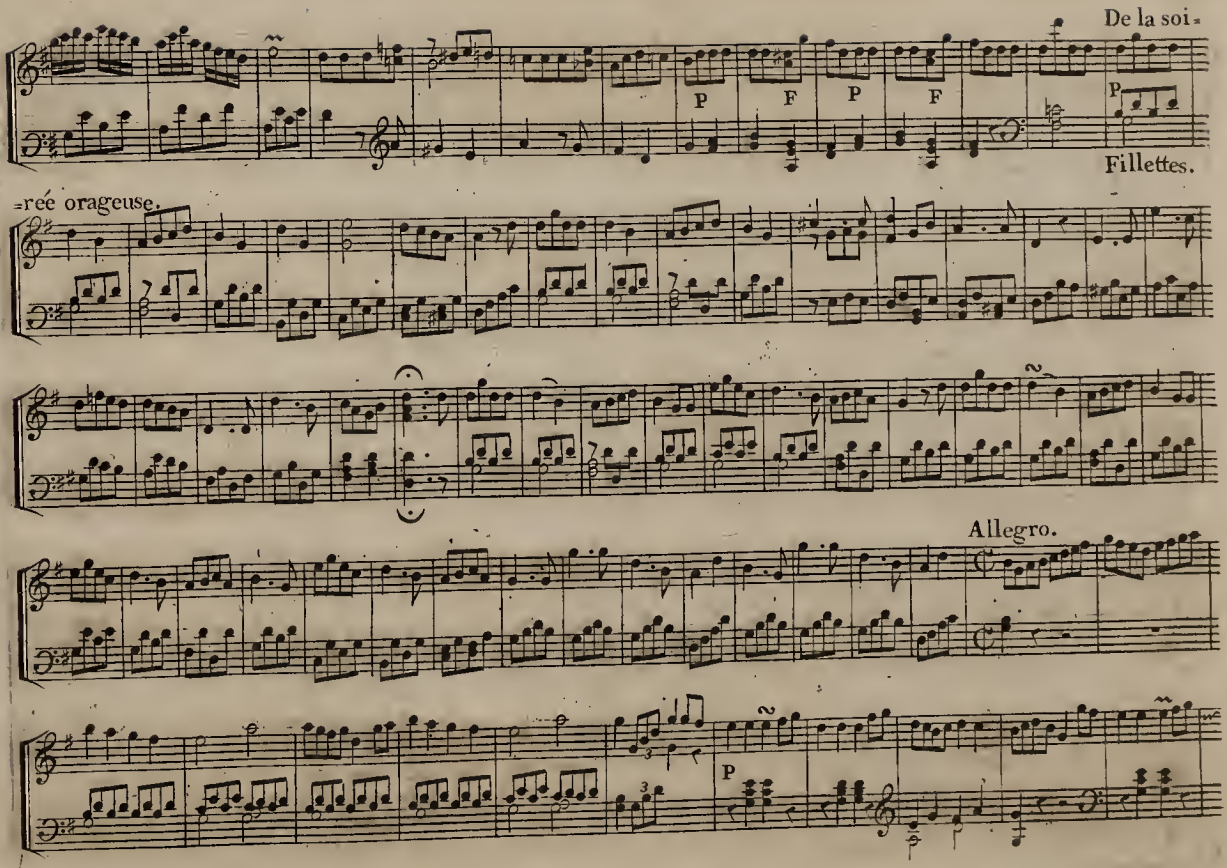
*L'on trouve dans l'Oeuvre XIII.e de M.r Krumpholtz les Signes qu'il a déterminé a l'usage de la Harpe a Renforcement et Sourdine de son Invention, dont la premiere a paru en 1785. Executée par M. Naderman, tel qu'il en a été fait mention pour la premiere fois dans le journal de Paris le 8 Fevrier 1786. Aprouvé par l'Academie Royale des Sciences suivant le Procès Verbal du 21 Novembre 1787.*

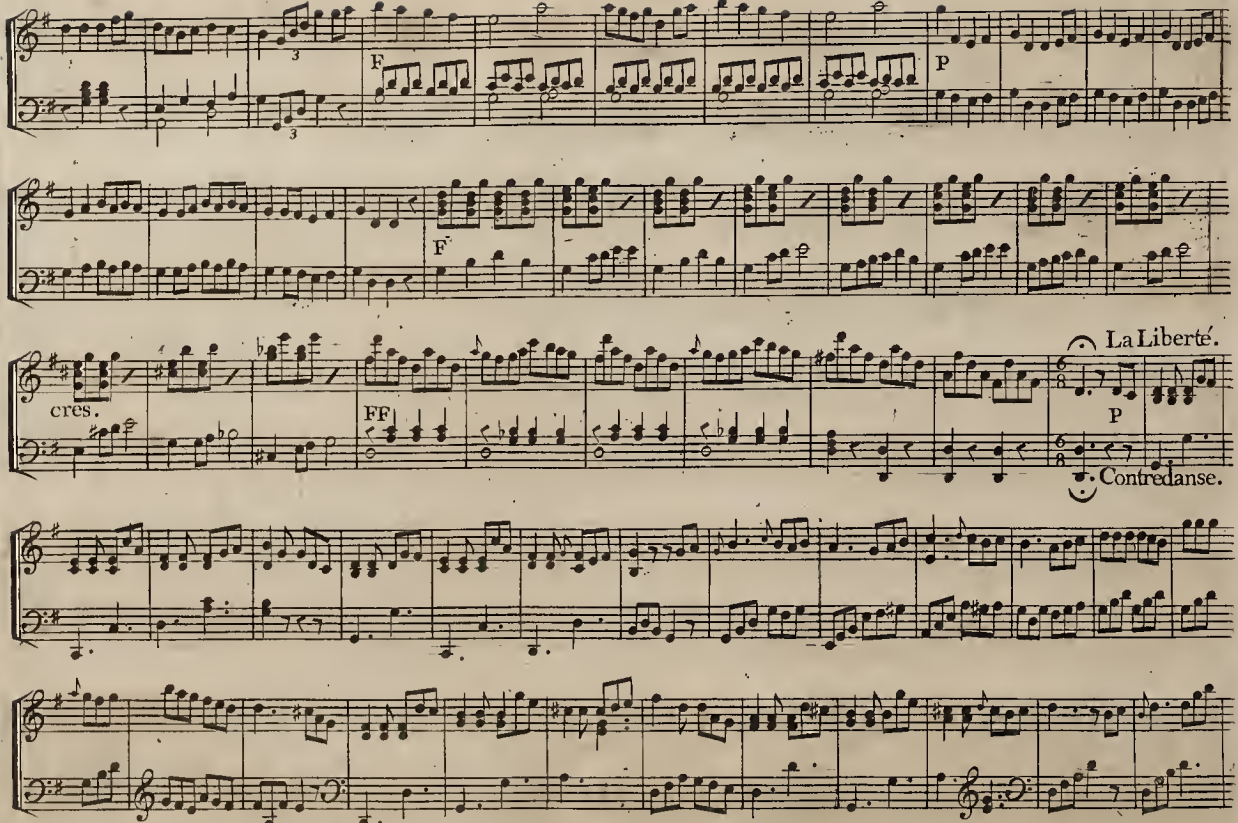
*Nota. On s'Abonne Chez le dit S.r Naderman pour le Recueil Périodique de Harpe Composé par M.rs F. Peleini, De la Manière et Delahaye*

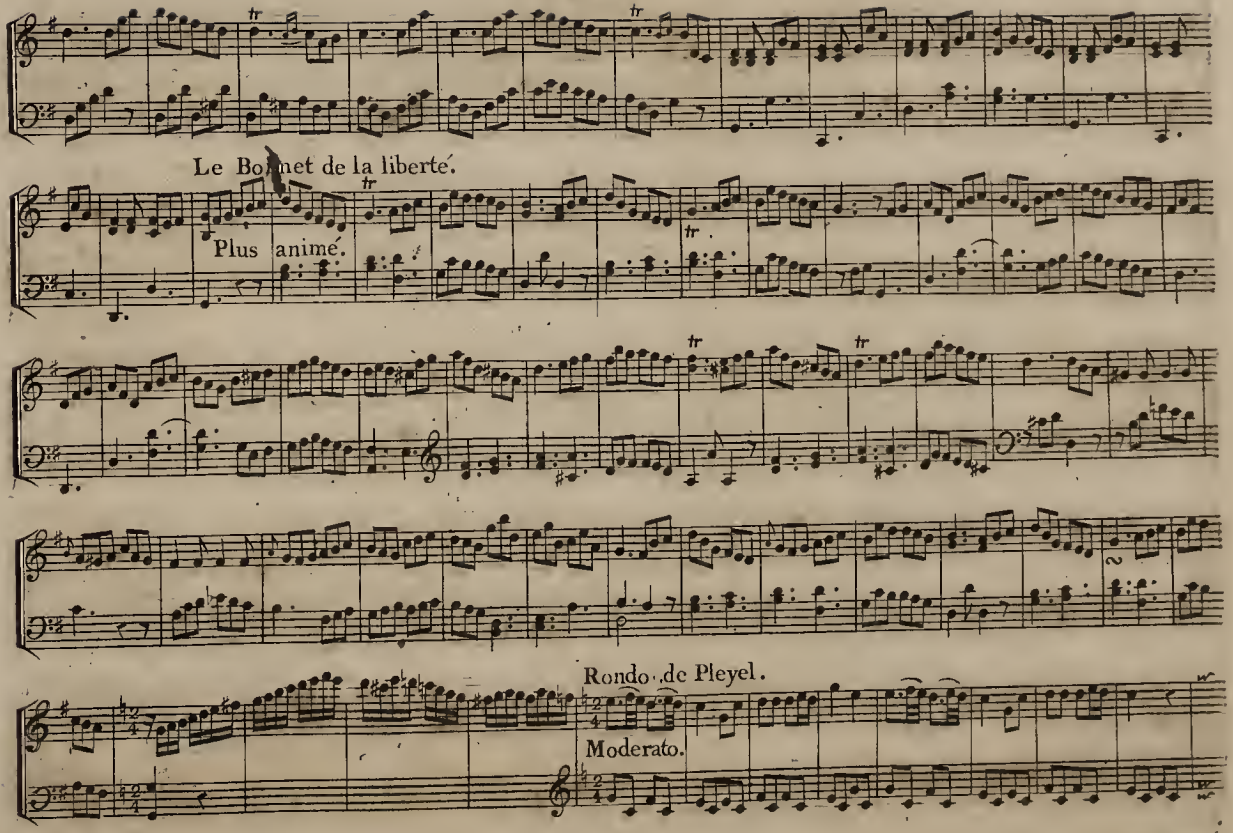

IX^e.
POT-POURRI.
DE C. FODOR.
Adagio.
F
P
PP
F
P
8 8
P
F
P
Allegro.

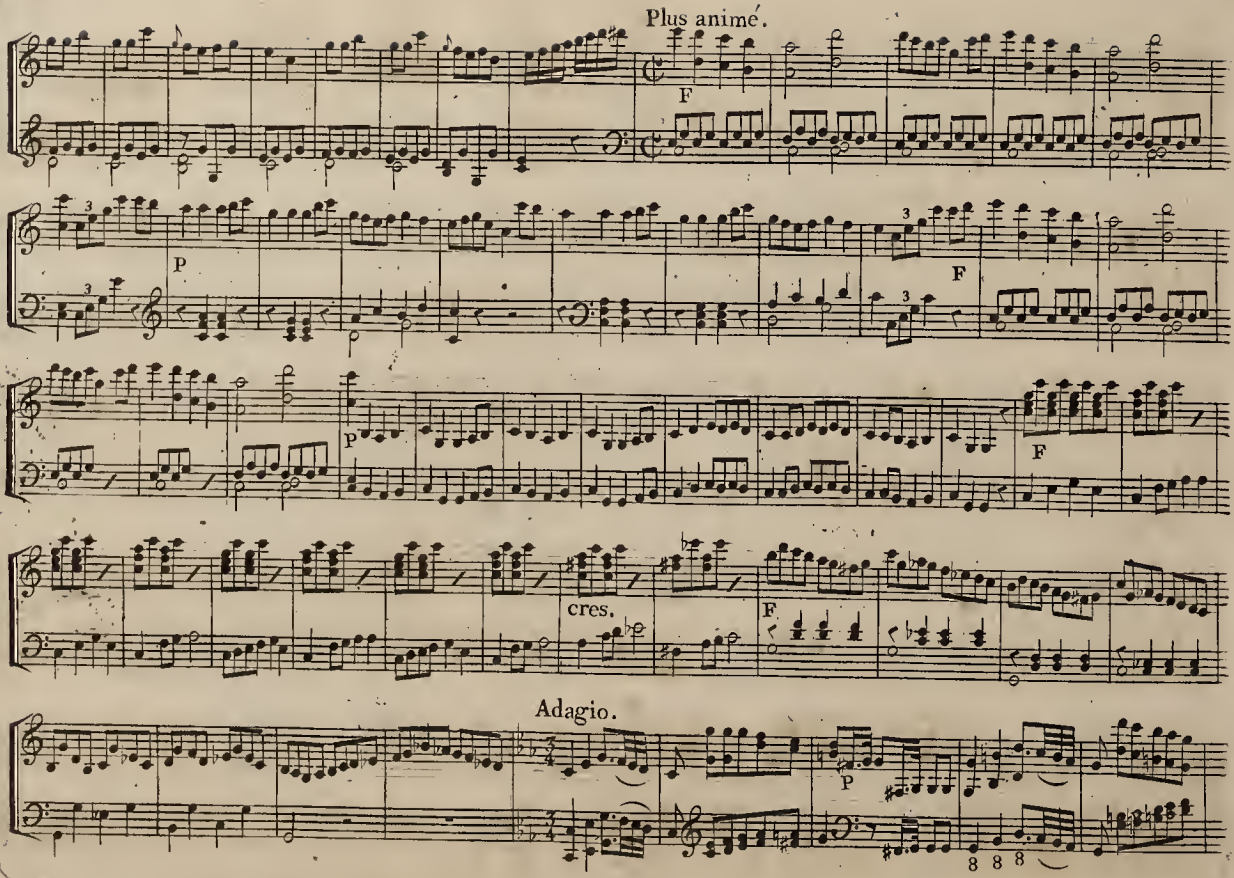

P
P
De Henry 4.
Moderato.
tr
De Pierre le grand.
tr

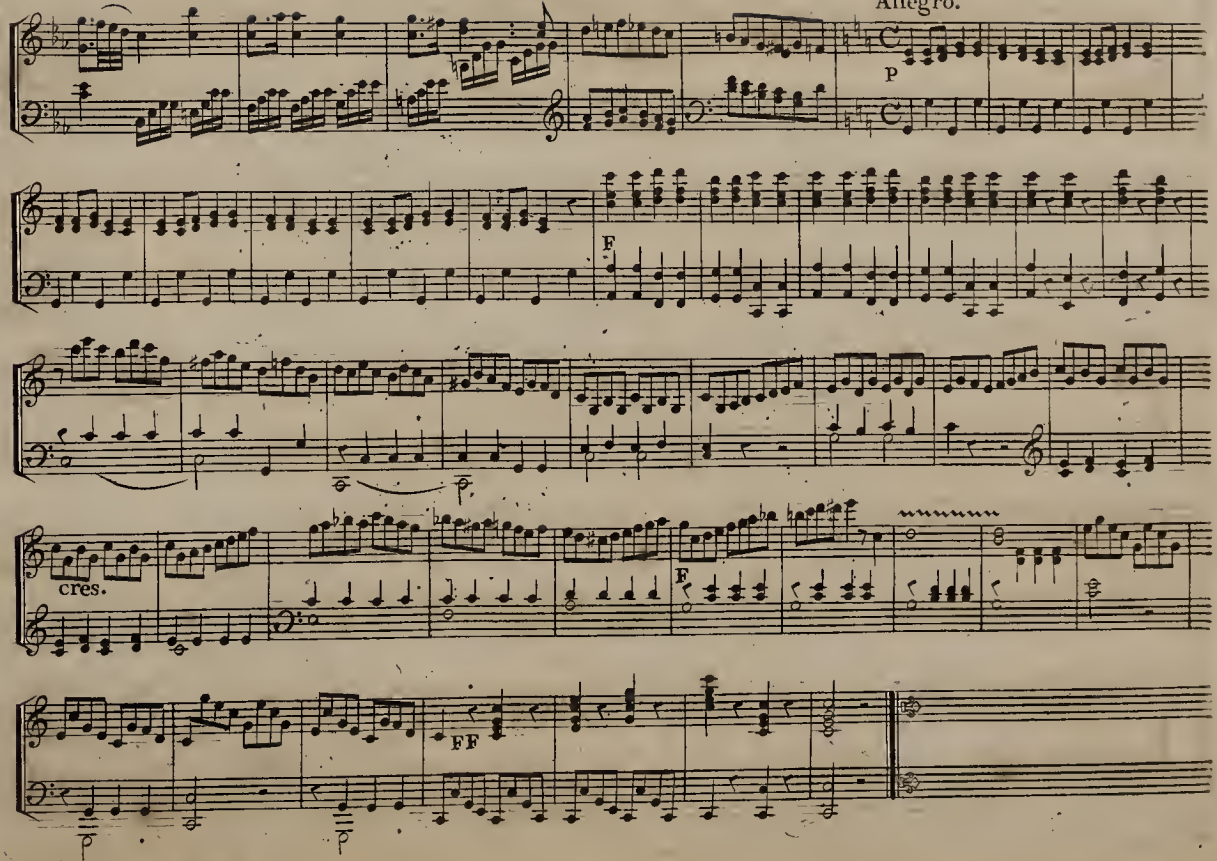

P
Presto.
2
P
F


De la soi-
P
F
P
F
P
Fillettes.
=rée orageuse.
Allegro.
P


F
P
F
cres.
FF
La Liberté.
P
Contredanse.


Le Bonnet de la liberté.
Plus animé.
Rondo de Pleyel.
Moderato.


Plus animé.
F
P
F
P
F
cres.
F
Adagio.
P
8 8 8


Allegro.
p
F
cres.
F
FF
p
p